

**WORKSHOPS
PULL OUT**

**SITE MAP
PAGE 46**

\$2⁰⁰

**EDMONTON FOLK • 26.7A •
MUSIC FESTIVAL**

DESIGNED AND PRODUCED BY VISION GRAPHICS

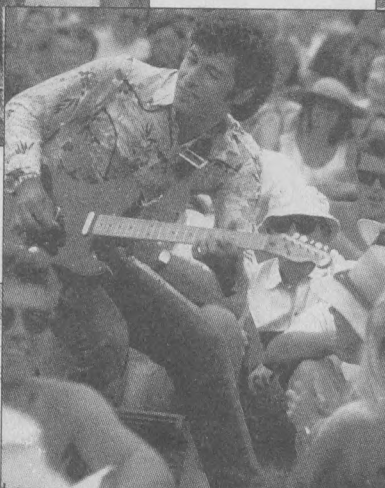
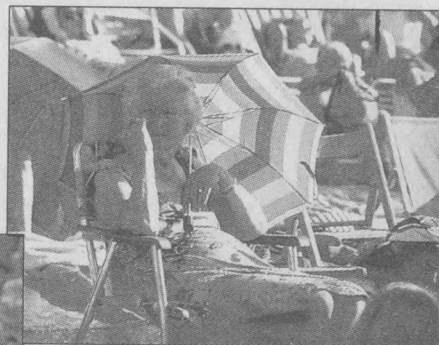
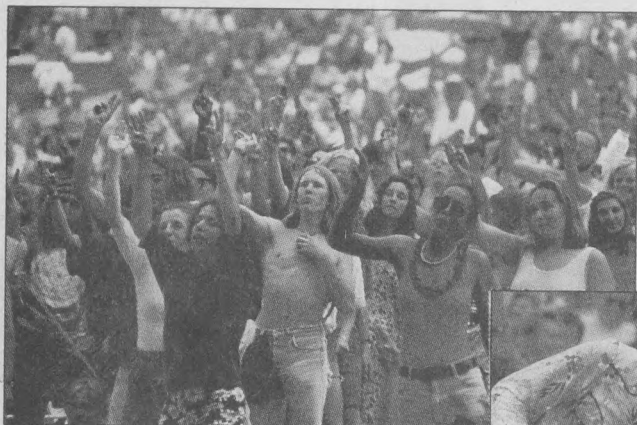
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13TH

ANNUAL EDMONTON FOLK MUSIC FESTIVAL



C°O°N°T°E°N°T°S



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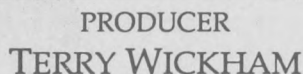
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[illegible]

Our new site plan will provide better sound and sightlines in a less crowded, more natural setting. We also found room for a new acoustic "open stage".

3

A special thank you to all who helped to program this year's line up.

Relax and enjoy,

Keep dreaming,

Terry
Terry Wickham

Terry Wickham
Producer



THE MAYOR

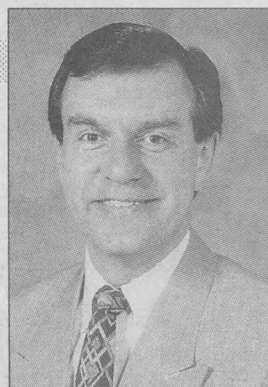
Greetings! Welcome to the Folk Music Festival. This promises to be a feast for the ears, with an eclectic array of music from around the globe.

A hearty thanks to organizers, performers, volunteers and music lovers for hosting a festival that is a musical delight. The 13th annual event, with its national reputation, continues to infuse our local music scene with creativity and energy.

With a more varied line-up this year, including African, Celtic, Caribbean and country music, the festival is sure to appeal to people of all ages and tastes. A special welcome to the musicians from other countries who will thrill us with their talents.

Have fun on the hills at Gallagher Park, and may the sun shine this weekend.

Jan Reimer
Mayor, The City of Edmonton



THE MINISTER

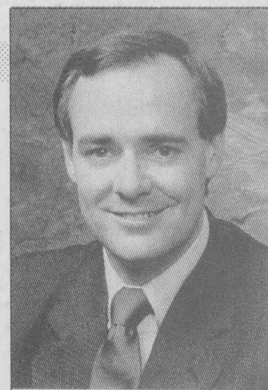
Welcome to performers and music lovers gathering in Edmonton's river valley for the 13th annual Edmonton Folk Music Festival.

Signs of continuing success are apparent this year with the expansion of the site, the booking of more international headliners than ever before, and lower ticket prices than other major festivals in Canada.

Thank you to the team of over 1000 dedicated volunteers who are a vital component in the production of this event.

Wishing you good weather for the best musical weekend ever.

Doug Main
Minister of Culture and
Multiculturalism
Government of Alberta



THE MINISTER

Congratulations to the organizers and volunteers of the 1992 Edmonton Folk Music Festival

Acclaimed as a highlight of the festival season in Alberta, the Edmonton Folk Music Festival has become one of the province's largest and most successful musical events. This year, almost 200 local, national and international musicians in a celebration of blue grass and folk as well as traditional and country music.

I am pleased that the Department of Communications has been able to support this event through the Cultural Initiatives Program.

Best wishes for a successful festival and a warm welcome to all.

Perrin Beatty
Minister of Communications
Government of Canada

H O W

I T

W O R K S

SOME FRIENDLY ADVICE AND
A FEW GOLDEN RULES THAT MAKE THE
EDMONTON FOLK MUSIC FESTIVAL FLY.

PLEASE AND THANK YOU!
HAVE FUN AND LET OTHERS HAVE FUN, TOO.



5

?

WHAT'S
HAPPENING

Here's what you need to know - dos, don'ts and where to go - to enjoy the festival and help everyone else enjoy it, too.

The workshop schedule in the middle of the book should be pulled out for easy reference.

The map on page 46 will help you find your way around the festival site.

WHAT'S
HAPPENING

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INFORMATION

Three handy locations to give you the opportunity to find out all you need to know. Check with the friendly staff and volunteers at either of the box offices (located at the top and bottom of the park) or The Journal tent, or ask anyone wearing a volunteer badge. Not all volunteers will know everything about the festival, but they'll certainly do their best to steer you in the right direction.

The Information Volunteers can help you:

- find where your favourite performer is playing
- find lost parents and kids
- pass on any comments you have about the festival
- leave a message for friends on the message board
- locate lost and found items



FIRST AID

Check the site map so you'll know where the First Aid tent is in case of an emergency. Staffed at all times by qualified medical personnel, this is the place to bring your bumps and bruises. Most injuries are sun-related and easily prevented. As they say in Australia, Slip, Slap, Slop - which means slip on a shirt, slap on a hat and slop on the sunscreen for maximum protection. Sunglasses help too. And don't forget to protect your feet from anything prickly underfoot. Shoes are a must.



It's a good idea to pre-arrange a family

meeting spot and to set times to get together. (Don't forget to synchronize your watches!) If you have small children, tell them to look for the above "Lost Kids" symbol and show them The Journal tent (Information Booth) when you first arrive and explain to them that's the place to go if they get lost. Lost kids will be taken to the Information Booth and regular announcements from Mainstage will be made.

A BLANKET STATEMENT

Have you been frustrated by waiting in line for hours and racing to Mainstage with your blanket only to find that the volunteers beat you to it? Well, rant and rave no more! The Edmonton Folk Music Festival Society board of directors has approved the following policy:

"No volunteer of the festival shall place a blanket on the hill until fifteen (15) minutes after the gate opens on each day of the festival."

All blankets will be removed at the end of each day.

This policy will be strongly enforced by the Security crew as well as by various crew co-ordinators. Any volunteer found to be contravening this policy may have his/her badge taken away and all volunteer privileges revoked.

In fairness to everyone, blankets

cannot be left overnight. Any unattended "homesteads" will be gathered up at the end of the night for pick-up at the lost and found the next morning. This will give the grass a chance to breath as well as ensure

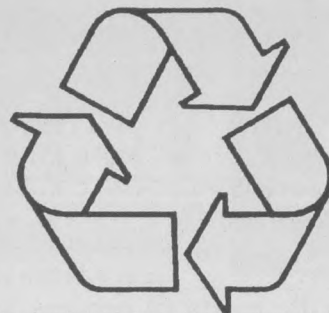
equal opportunities for good seats for everyone. (Unclaimed items will be donated to charity.)

Similar policies have worked well in Vancouver and Winnipeg, and we're sure they will work here, too.



GOING

GOING



GREEN

(The way I heard the story was that one day an older gentleman was walking along the beach, in the morning, as the tide was going out. In the distance, he saw a young man dancing on the sand. Gracefully, he moved to and from the receding waves. As the old man got closer he realized that the young man was actually picking up starfish and throwing them back into the ocean. He stopped the young man and asked him why he was doing that. The young man replied, "Because if I don't, the starfish will most certainly die." The old man was perplexed; then he said, "But there are miles and miles of beaches and thousands of starfish. How can you possibly make a difference?" The young man did not reply. He bent down, picked up another starfish and threw it into the ocean. "It made a difference to that one.")

The point is obvious: everyone can make a difference. And each year at the Folk Fest more and more people are helping to make a bigger difference. Like last year, the two main environmental projects are the reusable plates and the recycling bins. The 6000 melamine plates, purchased for us by the Edmonton Community Foundation, have been a huge success. This year they were loaned to the Winnipeg Folk Festival (*trucking courtesy of Canada Safeway*) and also to the Klondike Days. Just as the Vancouver Folk Festival loaned their collection to us for a trial run, lending our plates to other groups will encourage them to make their own investments in such programs. Success, i.e. crowd approval, is contagious! (NOTE: To protect your health, the plates are being washed in commercial dishwashers. The Edmonton Inn has kindly offered their services again this year.)

The separation of recyclable goods into bins was a qualified success last year, and this is where we need to focus our efforts for this year. Bottles and cans usually make their way to the right places, but plastic and paper need more stringent attention. To be used for recycling, bagged material must be 95% contaminant-free. Regrettably, many of last year's bags of paper and plastic were rejected, which meant they

went to the landfill. Our past efforts have reduced the solid waste leaving the festival site by 50% — a sure sign of progress. But with some extra work, even greater gains could be made. To improve the separation process, the City of Edmonton is providing additional support by supplying big blue bins (you will have seen them at other festivals) and support staff from its Environmental Services. City staff have trained the environment crew members, and they will also be available around the site to provide direction and answer questions. These bins are located in high-traffic areas, and are clearly marked. This year Josy Hall's environment crew consists of 80 volunteers. More importantly, they are making a greater commitment by working longer hours. By having volunteers with flashlights posted at the bins until midnight, a far better job

can be done of separating the various items. Through careful sorting of recyclable materials, the recycling program will be even more successful. Don't hesitate to ask them questions, and please extend your utmost courtesy and patience in responding to their directions.

There won't be any new initiatives this year. (*But your suggestions are most welcome for the future.*) After a bold and hasty entry into the recycling programs, the focus is now on improving their effectiveness.

REUSABLE PLATES

Here's how to participate:

- Pay a \$2 deposit when you buy food on a plate at any concession.
- As soon as possible after eating, return your plate to the Plate Return Depot and get your \$2 back. We have a limited number of plates and these must be kept circulating.
- Please do not wash your plate at the public water taps.
- Please don't bring plates or cutlery from home. City Health regulations forbid this practice and food vendors cannot serve on anything but festival plates.
- Next time you want to eat, pay a \$2 deposit and start over again.
- Enjoy the delightful food and think how good it feels not to be creating a mountain of garbage.

ACCESS



FOR PEOPLE WITH DISABILITIES

The Edmonton Folk Music Festival, in accordance with its commitment to accommodate the specific needs of persons with disabilities, has established a committee to identify these needs and to plan strategies to address them.

This year's Access Committee is breaking new ground by breaking down old barriers for persons with disabilities. This will be the first year that a full time Access Crew will be on hand to answer questions, give assistance, if needed, and to insure that anyone coming through the main gate who needs an info handout, site-map, or Braille program gets one. For those who require assistance or information, volunteers will be accessible at the main gate, information booth and wheelchair sites. (In the event of inclement weather any available volunteer may be requested to assist a person with a disability off the site as quickly and safely as possible into a sheltered area.)

This year it is our intention to further expand the Main Stage listening area for people in wheelchairs. There is also a two-for-one ticket policy in effect for all people who require the assistance of an aide. Every effort has been made to reduce the obstacles which impede the free movement of people, and power lines have been appropriately ramped or routed. Parking for people driving vehicles marked with the appropriate identification has been made available close to the main gate.

For people with visual disabilities, Braille and large print schedules have been prepared along with a tactile map at the information tent to the east of the Main Stage.

Assistive listening systems are again available this year. An FM and induction loop system is in place for all main stage events for the benefit of hearing aid users and people who are hard of hearing.

The Access Committee is dedicated to improving services to people with disabilities in the coming years. Suggestions and comments from festival-goers would be greatly appreciated to help us improve access to a broader spectrum of the community.

FOR HARD OF HEARING

Hearing accessibility has been upgraded to include magnetic-induction loop systems at all stages. The Main Stage and two additional stages will also be equipped with FM systems. Consult your workshop schedule and look for the hearing access symbol.

The FM system uses a radio transmitter connected to the stage PA system. The sound is broadcast on a special radio frequency and the user listens on a receiver provided by the festival. Receivers can be connected to hearing aid in some cases.



Receivers can be picked up at the information tent situated east of the Main Stage. A driver's license or credit card will be required as a deposit.

The magnetic-induction loop system is an antennae wire placed in the ground in a 25-foot-square area. If you use a hearing aid with a T-switch (telecoil) you can set your aid to the "T" position and sit in the area marked by signs at each performance area. Your hearing aid will act as a receiver and no other equipment is required.

ABSOLUTELY NO PARKING

Since there are three environmentally - friendly options to choose from, don't even consider driving down to the festival site. As well, Cloverdale and Strathearn are off-limits to potential parkers. Instead:

Park n' Ride

Catch a bus from Bonnie Doon Mall (82 Avenue and 83 Street). Parking is free and buses leave every 15 minutes. Fare is \$1 for adults, 50 cents for youth (6-15 years) and free for anyone under 6 years of age.

Pedal n' Park

The supervised bicycle lock-up area is free and will be better lit than last year. Remember your helmets and your fluorescent gear, especially if you are riding at night.

Public Transit

Edmonton Transit Routes 12, 45, 55, 58, 65 & 67 along Connors Road, and Route 51 along 98th Avenue put you within easy walking distance of the festival.

For schedules and information call 421-4636, or check the bulletin board at the information tent.

ILLEGAL ACTIVITIES

Alcohol, drugs and pets are prohibited from the festival site. Tape or video recordings of concerts or workshops are not allowed.



**REMEMBER...TAKE
A RESPONSIBLE
APPROACH TO
ENJOYING YOURSELF!!!**



Children are an essential part of the Festival. In an ideal world we wouldn't worry about children being hurt by adults.

Unfortunately, ours is not an ideal world. For the sake of your children's safety and security, please keep an eye on them. Remember: the Festival does not provide a baby-sitting service. You are responsible for your children and we hope that you and your children have lots of fun.

INTO THIS GOOD NIGHT

After the show, please remember that residents of the area may already be in bed. By leaving quickly and quietly, they won't mind when we ask if we can come again next year.

The Edmonton Folk Music Festival appreciates the co-operation of the Cloverdale Community residents. We request you to respect their property. Without their patience and tolerance, this annual event would not take place in the beautiful Gallagher Park.

Thanks are also due to the continued support and co-operation of the Edmonton Parks and Recreation Department.

TREAT IT LIKE YOUR OWN

Gallagher Park might be bigger than your backyard, but we're sure you'll keep it just as clean or even cleaner. Take your litter to the recycling bins or the garbage cans. And remember, the grass is not an ashtray! Let's leave the park just as we found it.

TELEPHONES

For your convenience, CANTEL is providing mobile telephones to be located at the southwest corner of the Cloverdale Hall.

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A phenomenon of the 20th century, corporate sponsorship has become an essential component of most large-scale artistic endeavours.

Looking back in history, patronage of the arts was implemented almost exclusively by people with religious or political power. This condition remained until the advent of the industrial revolution, which brought to the arts a new era of philanthropy by a few major industrialists. As corporations expanded, they sought new ways of exposure throughout the community. A mutual partnership was conceived between corporations, prepared to spend precious dollars on enhancing

their public image, and arts organizations, which had favourable public support but needed funds the private sector could provide.

A vital arts community could not exist without sources of sustenance, just as a community could not thrive without the intellectual stimulus provided by the arts. Though it may seem that, at times, the arts community and corporations have a different vision of how society should be, a symbiotic relationship has grown between the two. The Festival appreciates the help it has received from its sponsors.

So as you enjoy the festival, take a moment to recognize the organizations which have contributed to the festival.

11

<ul style="list-style-type: none"> ○ Ace Truck Rentals ○ Alberta Bakery ○ Alberta Traffic Supplies ○ Alpha Dairies ○ Ashton Transport ○ Bonnie Doon Shopping Centre ○ Budget Rent a Car ○ BTS Byer's Transport ○ Canada Dry Bottling Co. ○ Canwood Percussion ○ Century Sales ○ Chrysalis ○ City Lumber ○ CJSR ○ Cloverdale Community League ○ Coast Paper ○ CODA 	<ul style="list-style-type: none"> ○ Colorfast Corporation ○ Computer Rental Centre ○ Condon Barr ○ Coopers & Lybrand Accountants ○ County's Reach ○ Cowan Graphics Inc. ○ Days Paint/Sikkens ○ Days Painting Supplies ○ Dorcy's Piano Moving ○ Downhill Riders ○ Duncan & Craig Solicitors ○ Ed Tel Cellular ○ Edmonton Co-op Building Supplies ○ Edmonton Community Foundation ○ Expression and Images ○ Fiore Restaurant ○ The Glove & Safety Store 	<ul style="list-style-type: none"> ○ Golden West Golf Course ○ Hole's Greenhouses ○ Hub Mall ○ Inland/Alcare Janitor Supplies ○ Insurex Canada Ltd. ○ Jarvo R.V. Rentals ○ Kirkby Colour Separations ○ La Guitare Classique ○ Levitt Safety Ltd. ○ Martin Farm Equipment ○ Mr. Glove and Safety Ltd. ○ Nightlife Promotions ○ Nisku Printers ○ Northgate Trailers ○ O Hanlen Paving ○ Parkland Crane ○ PCL Construction ○ Pe Ben Industries 	<ul style="list-style-type: none"> ○ Premay Equipment ○ Premier Propane ○ Pro Western Plastics ○ Sav-on Electric ○ Save on Foods and Drugs ○ Sound Connection ○ Southside Sound ○ Stork Diaper Service ○ Stuart Olson Construction ○ Trail Building Supplies ○ Uppercrust ○ Vision Graphics and Printing ○ Waterloo Ford ○ Wild Rose Foundation ○ Winalta Transport ○ Yamaha Pianos and Organs ○ Zoryana
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THE EDMONTON FOLK MUSIC FESTIVAL SOCIETY

The Edmonton Folk Music Festival is 13 years old. This year marks its coming of age by a number of changes - all intended to ensure that the festival remains a vibrant and progressive promoter of music.

So what was started by a small group of committed music lovers as a not-for-profit company, has become a full-fledged society.

The three-day festival was run by these dedicated souls with a rather small membership. The limit was 50. But with the growing interest and the ever-swelling ranks of volunteers who showed interest in year-round commitment to the Edmonton Music Folk Festival, a way was found to increase that membership.

Opening up the membership means that anyone who has served as a volunteer for two consecutive years and is committed to promoting folk music can join the Edmonton Folk Music Festival Society.

Enlarging the membership also allows for the society to be more democratic and a vibrant force within our community, thus ensuring that folk music continues to flourish in Edmonton.

Welcome to the 13th annual Edmonton Folk Music Festival! The Society's membership, staff and volunteers pledge to create for you a family entertainment experience that you will remember as the highlight of the summer of '92.

Our all new site plan promises to enhance the offerings of the workshop stages and the artistic line-up will surely tantalize.

As you settle in to enjoy the music, some laughter and the company of good friends we invite you to share your ideas with us so that we may make this event even better in the years to come.

Wayne Tookey
Chairman

Key Objectives and Values:

- To hold an annual summer outdoor festival that is affordable and accessible.
- To carry out activities throughout the year which enhance and develop an appreciation of folk music.
- To support and encourage Alberta folk musicians.
- To continue to develop an effective partnership between

volunteers and paid staff. To achieve this we will:

- (a) continue to involve volunteers in all of the society
 - (b) be a fair and equal opportunity employer.
- To manage the society in a professional and prudent manner within the resources available.

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OUR VOLUNTEERS

Well, here we are again.

At the first Edmonton Folk Music Festival in 1980, we had 350 volunteers and 21 crews. This year we have close to 1,100 volunteers staffing 38 crews.

Volunteers are now doing the work we used to pay professionals to do. We've found volunteers can do anything and everything- and do it just as well. In some cases better, because they do it with an attitude money just can't buy.

Volunteers are now working in areas we hadn't even dreamed about when we kicked off this wonderful three-day festival in 1980.

The growth in the number of volunteers is due to our efforts to make this the friendliest and best organized three days you can imagine.

Some of the people here this weekend were among the original 350 volunteers, others are new to this wonderful corps of community-minded Edmontonians. It is their creativity and energy that brings this festival to life, and we thank them. We'd like you to take a moment this weekend to say thanks to a volunteer. We owe this festival to them.



ACCESS

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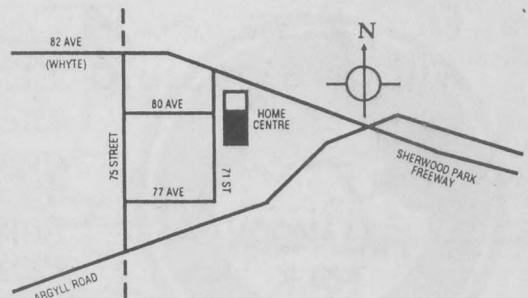


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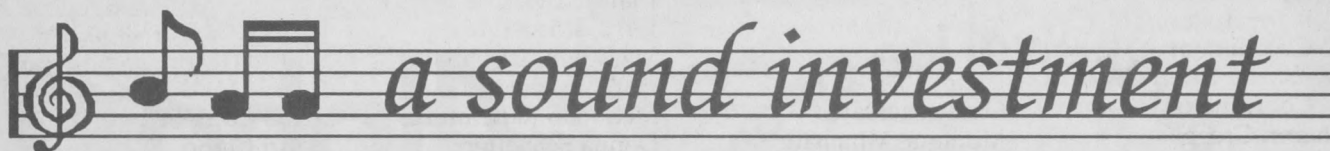
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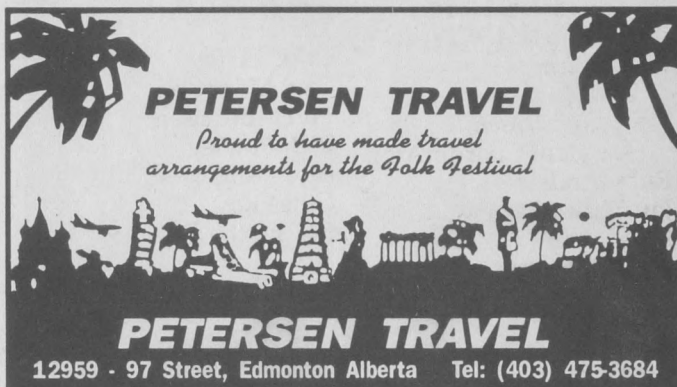
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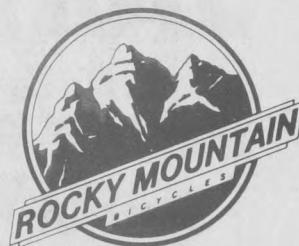
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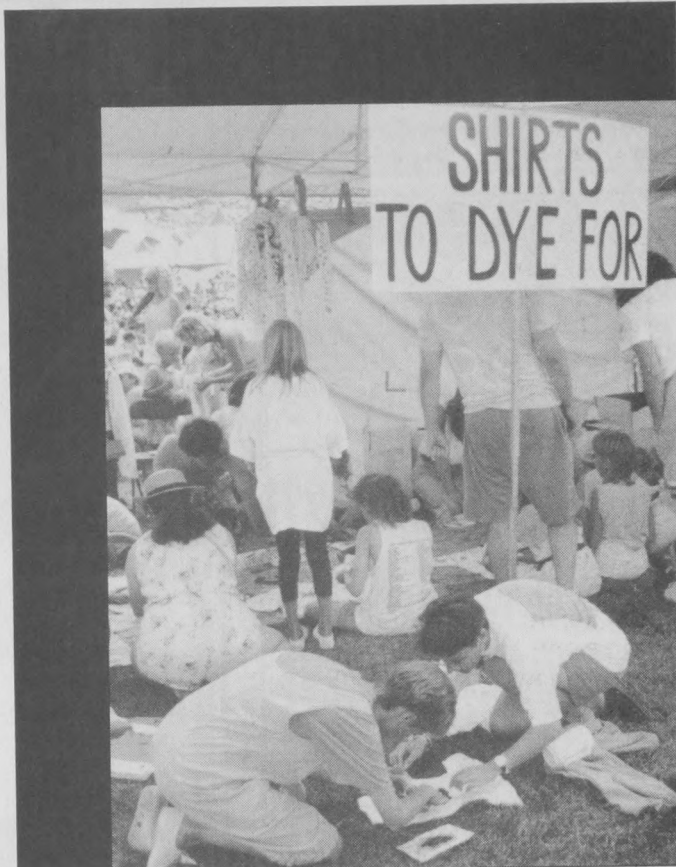
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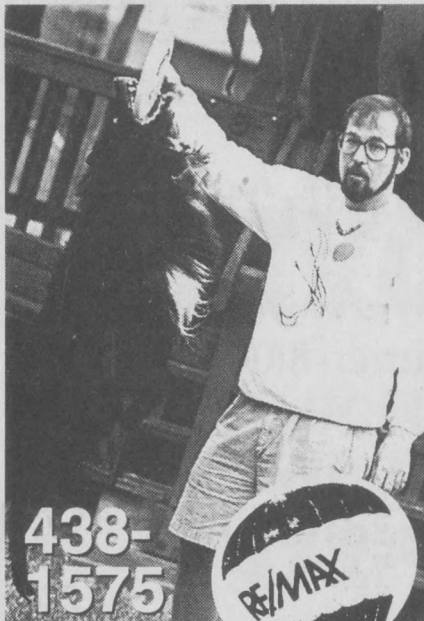
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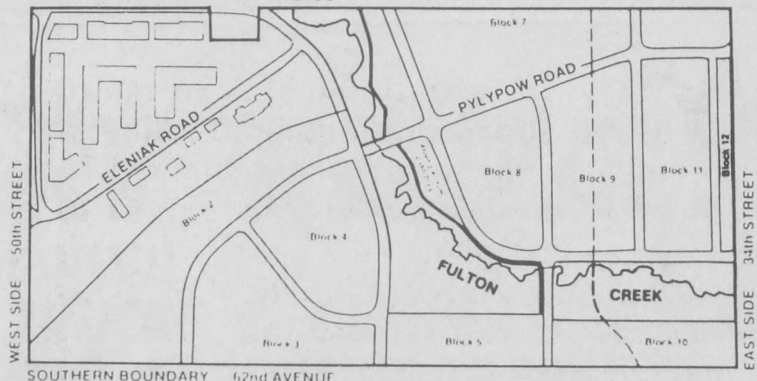
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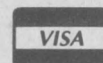


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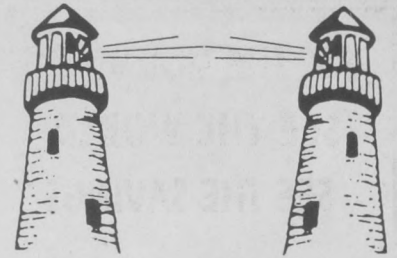
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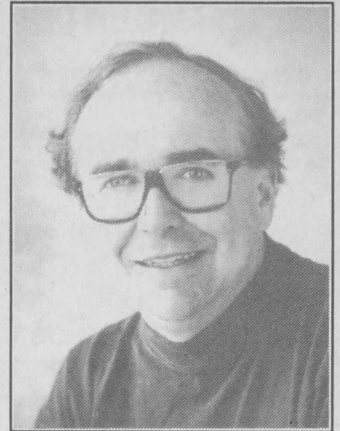
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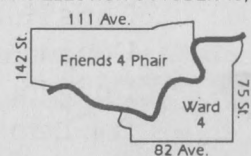
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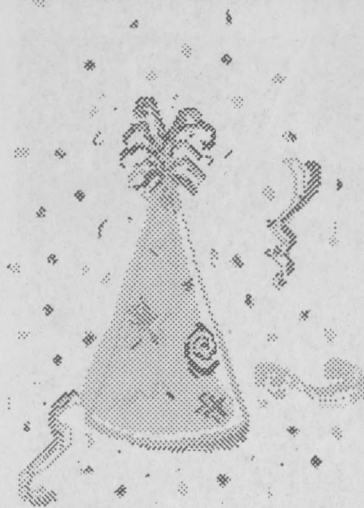
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1989 was the first year we honoured 10-year volunteers. It is with pleasure we add the following to our list of dedicated volunteers. The following have completed 10-years or more since 1989. We thank these 37 people **together** with the original 38 — 10 year veterans (most of whom are still around.) We are sure, we may have missed some, to those people we offer our sincere apologies. To the following we offer congratulations. Your dedication and commitment to the Edmonton Folk Festival inspires us all. Thank you for being so generous for so long.

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P E R F O R M E R S

3 Dead Trolls in a Baggie

Known as "The Friendliest Comedy Troupe in North America," Joe Bird, Wes Borg, Neil Grahm and Cathleen Rootsart, are 3 Dead Trolls in a Baggie. They have been performing together for five years — they'll go anywhere and do just about anything. This has led them all over Canada.

Appearances on *Morningside* with Peter Gzowski, as well as several regional and national television programs have helped gain them national recognition. They shot five episodes of their own television program, *The Three Dead Trolls in a Baggie Show* that aired on CBC this past spring. They hope that you'll enjoy their show at the EFMF this year. Brian Kassian joins the Trolls on guitar.



3 Dead Trolls in a Baggie

Pat Alger

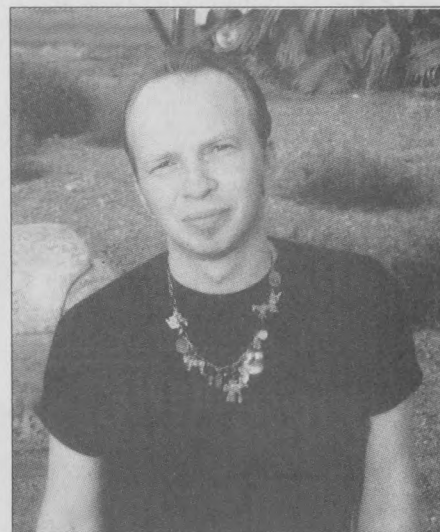
Pat Alger didn't always plan to write songs. This Georgia native at one time wanted to be an architect. While at Georgia Tech, he found he preferred composing songs to constructing buildings and began performing at folk clubs. He's never regretted this decision and neither have his fans. Chances are you have heard some of Pat's songs, sung by other performers and featuring his guitar. Livingston Taylor, Don Williams, Nanci Griffith, and James Taylor have recorded his songs — to name just a few. He has penned two number one hits for Kathy Mattea, *Goin' Gone* and *She Came from Fort Worth*. He also co-wrote Garth Brooks' number one hits *Unanswered Prayers* and *The Thunder Rolls*. Newer singles written by Pat include Hal Ketchum's *Small Town Saturday Night* and Trisha Yearwood's *Like We Never Had a Broken Heart*.

Pat recorded albums with the Woodstock Mountains Revue (which included members Paul



Pat Alger

Butterfield, John Sebastian, Bill Keith, Jim Rooney, Eric Anderson and Happy and Artie Traum), and three other albums with Artie Traum. Last year, he released his first solo album, *True Love and Other Short Stories*. This album contains 12 songs, each a mini-drama tinged with regret, resilience and wry humor. Pat's theory is that every songwriter is writing about his or her first love, that first terrible



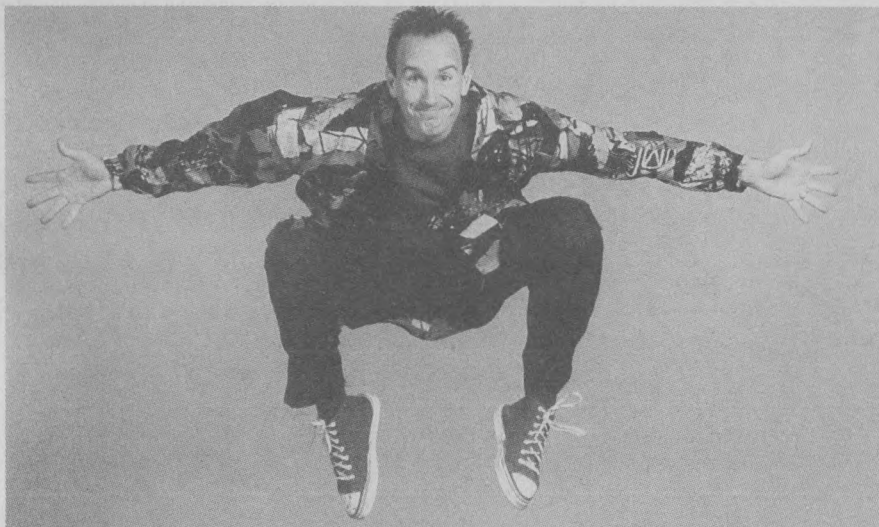
Dave Alvin

break-up. As he says, "that's the one thing you keep writing and rewriting about."

Another recording:
Music from Mud Acree

Dave Alvin

For those getting to know Dave Alvin for the first time, he is best known as the reluctant guitar hero of The Blasters. While with The Blasters, this talented singer/



O.J. Anderson

songwriter penned such classics as *Marie, Marie* and *American Music*. His brilliant guitar work propelled the band to the vanguard of the international roots rock renaissance. Five albums and countless tours later, Dave became recognized as one of the most gifted songwriters in the roots/rock vein. After The Blasters he started The Knitters, an acoustic-flavored band. He released *Romeo's Escape* on Epic Records in 1987. He has worked with Syd Straw as guitarist and musical director, and the wacko-billy Pleasure Barons, which included Mojo Nixon and Country Dick Montana.

Last year, Dave released his latest album, *Blue Blvd.* Guests on the album include Katy Moffatt, Bobby King and Terry Evans, David Hidalgo from Los Lobos, as well as Dwight Yoakam and Steve Young. His songs have been covered by Yoakam, Jo-el Sonnier and The Texas Tornados, and his skill as a guitarist has been recognized by Tom Waits, Bob Dylan and John Wesley Harding.

Another recording:
The Blasters Collection

O.J. Anderson

Get ready for laughs, mime, music and sheer imagination with O.J. Anderson. O.J.'s ability to respond to an audience means every performance is custom made.

In the space of one hour, he creates a magical place where children explore the riches of their imagination, and where parents remember the wonder of being young. He was born Owen John Anderson in Detroit (he says O.J. saves on printing costs). O.J. credits a colorful bouquet of family relatives and seedy neighbors for laying the foundation of his profoundly slanted vision of the universe. His first professional job (other than being employed as a lint remover for a major hotel chain) was a singer and dancer in an old-time vaudeville show. Smitten with the fact that one could "goof around and get paid for it," O.J. pursued his craft with fervor. He studied opera in Italy, mime in England and received his B.F.A. in Detroit. He

has performed with opera companies, in comedy clubs, did radio and TV commercials, as well as instructed clowns from 17 countries. His diverse training and 17 years of professional experience, guarantee a terrific show. As one of his young audience members wrote, "My face hurt so bad from just laughing, laughing and laughing."

Apurimac (Music of the Andes)

Apurimac (Music of the Andes) consists of five young Latin American musicians and singers with a lively and varied repertoire. Playing music from all corners of South America, the group combines voices with a diverse range of musical instruments — the zampona (panflute), that may vary from two inches to five feet in size; the charango, a small guitar made from the shell of an armadillo, and a fusion of guitars, flutes and percussion. Each member of Apurimac has a minimum of eight years of musical experience and plays at least four instruments. They have travelled extensively throughout Canada, entertaining audiences of all ages, backgrounds and musical tastes. Apurimac is: Maurice Gallardo, wind instruments, guitar, charango, tiple, cuatro, percussion; Alex Spielmann, guitar, cuatro and percussion; Hector Jara, charango, tiple guitar, cuatro and percussion; Marco Cerda, guitar, cuatro, tiple, flute; Jorge Vargas, bass and guitar. Recording: *Music of the Andes*

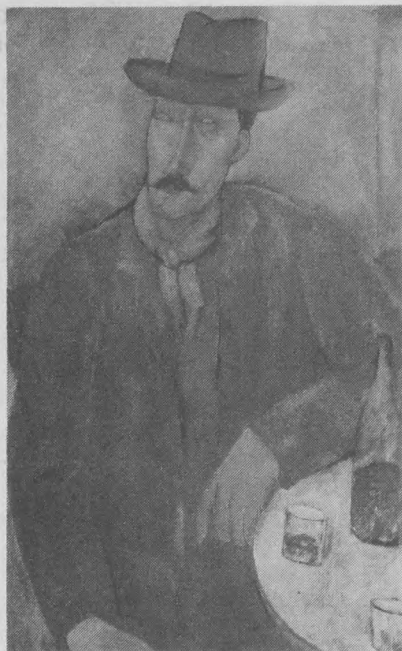
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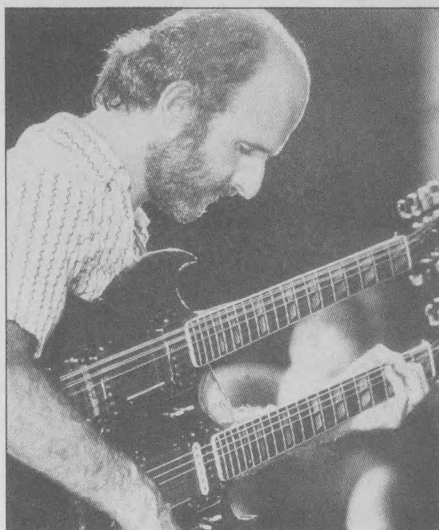


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Dan ArBraz

Dan Ar Braz

Melody Maker magazine has called Dan Ar Braz "one of the world's best guitarists." Born in the Celtic French province of Breton, Dan Ar Braz began his professional career as Alan Stivell's lead guitarist. While with Stivell, he recorded with France's foremost folk-rock group Malicorne. After leaving Stivell, he joined Fairport Convention, replacing Richard Thompson in 1976. A year later, he went solo and released three award-winning albums for WEA France. Dan Ar Braz is a musical explorer whose limitless imagination and untiring musical curiosity has led him across time

and musical genre to an intensely personal, provocative guitar style. Other recordings:

Acoustic
Music for the Silences to Come
Songs
Borders of Salt
Musique pour les Silences

Arcady

Arcady is one of the most exciting new Irish bands to emerge on the scene in the last 10 years. Reminiscent of the excitement and drive of De Dannan, which is no surprise because two of Arcady's members were members of that band. Jackie Daly (accordion) and Johnny McDonagh (bodhran) are giant figures in Irish music. One of Arcady's finest assets is the clear, strong voice of Frances Black. Frances is a member of the acclaimed Black family group — her sister is Mary Black. Brendan Larrisey contributes on fiddle and viola, and won the 1987 All Ireland Fiddle Championship. Pianist, Patsy Broderick, is known for her virtuoso performances of traditional Irish melodies. Nicolas Quemener contributes guitars, flute, whistles and vocals. Gerry O'Connor, the newest member of Arcady, is a world-class banjo player, and fiddler. Arcady's first release on the Shanachie label, *After the Ball*, contains a mix of vocals, mostly penned by North Americans such as Stan Rogers, Bill Stains and Dan Seals.



Arcady



The Bhundu Boys

The Bhundu Boys

The Bhundu Boys rose from the seeds of a number of Zimbabwean groups, all of which learned their craft on Harare's night club circuit. At a time when African music was deemed revolutionary, these groups performed on borrowed equipment and covered Beatles and Hendrix songs, then a staple music of Rhodesian radio.

The birth of Zimbabwe in 1980 changed all this. Celebrating independence, five musicians got together and called themselves the Bhundu (Bush) Boys. Previously neglected indigenous music began to re-emerge. Mindful of their contemporary influences, the Bhundu Boys, opted for a more modern sound. Their creative blending of the old (Mibira) and the new (Jit). makes them one of Africa's premier music attractions.

The Bhundu Boys are: Kenny Chitswatawa (vocals, drums), Washington Karwahi (guitar, vocals), Shakespear Kangwena (bass, vocals), and Rise Kagona (keyboard, vocals).

Their first album, *True Jit* (Mango) was critically acclaimed. But, it is their second album, *Pamberi* (Mango) which displays The Bhundu Boys at their best. It was also the album that marked the return to their DiscAfrique sound.

Another recording:
Shabini

Bourne and MacLeod

No strangers to the EFMF, Attic Records' recording artists Bill Bourne and Alan MacLeod have been entertaining festival audiences for years. Bill and Alan developed a style that is uniquely their own — a balance between traditional and contemporary. Hailed as an innovator and virtuoso, Alan adapts full-tilt jigs and reels to the war pipes with sheer power and tone. Bill's interpretation of traditional country blues styles has been critically acclaimed, but his real forte is song writing. His great grandfather is Stephan G. Stephannson, Iceland's poet

laureate. His songs are filled with the imagery of nature, and a perception of human complexity. Bourne and MacLeod began performing together in 1980 when Bill joined Scotland's Tannahill Weavers. The two formed a strong friendship that led away from the Weavers' traditional Celtic folk direction. Bourne and MacLeod are one of the most unique and creative acts on the circuit today. Their unique sound won them a Juno. Jim Morison joins Bourne and MacLeod on bass.

Bourne and MacLeod's latest album, *Moonlight Dancers* is a natural progression from their debut album, *Dance and Celebrate*. This album was a collaboration with veteran producer Brian Allen.

David Broza

Singer/Songwriter David Broza was born in Haifa, Israel, in 1955. After spending years in schools in Spain and England, he returned to Israel in 1974. While living in Tel Aviv, David signed a multi-record contract with CBS records in 1978 and released a series of albums for which he received triple-platinum status in that country. One of his albums, *The Woman With Me*, was the all-time top selling album in Israel. He moved to New York in 1984. *Away From Home*, his first U.S. album was released in 1989 by EMI Capital. David is a familiar face at



Bourne and MacLeod



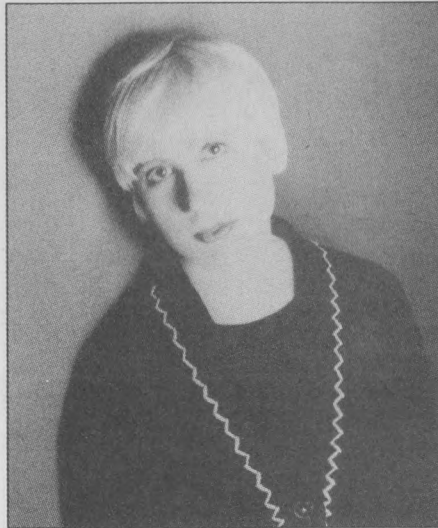
David Broza

both Canadian and European festivals. In 1991, he opened Paul Simon's show in Switzerland.

Other recordings:
First Collection
First Kiss

Meryn Cadell

Meryn Cadell is a unique performer whose diverse material and sharp wit is sure to enlighten and surprise. This New York-born, Toronto-based artist has explored almost every creative medium including theatre, music, dance, film, video and holography to arrive at what she does today. Meryn performs a unique blend of spoken



Meryn Cadell

word and songs, enhancing her talents with a variety of unusual visual props from a heating duct to a cassette recorder. Meryn's debut album, *Angel Food For Thought* (Intrepid) combines her experiences with an uncommon sense of humor. She has enlivened shared evenings with Cowboy Junkies, Blue Rodeo, Marianne Faithful, Holly Cole and Mary Margaret O'Hara.

Meryn says she is fond of nightclubs and wide open spaces, and hates idle chit-chat except when it takes place in the aforementioned nightclubs. She feels that her greatest influences were Elvis impersonator cab drivers and karate choreopoets from hell.



Cindy Church & Nathan Tinkham

John Gzowski (guitar) and Andy Stochansky (drums/percussion) accompany Meryn.

Cindy Church and Nathan Tinkham

Cindy Church and Nathan Tinkham have performed with Jethro Burns and Patsy Montana. They are former members of the critically acclaimed Great Western Orchestra. Cindy Church achieved national attention as the former lead singer of the band.

Cindy and Nathan continue to tour and record with Ian Tyson. From cowboy songs to jazz and gospel, Cindy Church and Nathan

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Edward II

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Other recordings
Great Western Orchestra
Love on the Range

Edward II

Edward II, nicknamed E2, describe themselves as a "mutant, calypso/reggae/African-style English dance band." To understand E2 is to understand their history. As Jon Moore, guitarist and only remaining original member of the band, points out "Edward II is very much a product of the musicians who have passed through it." They began in

1985 in Cheltenham, England, as an English country dance band. The band's early trademark was the twin melodeon style. The original bassist who had a diverse musical background instigated the inclusion of reggae bass patterns against traditional English tunes.

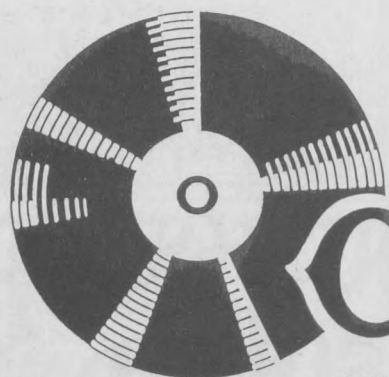
Their first album *Let's Polka Steady* serves as a basic introduction to the inventive nature of E2. *Two Step Heaven*, their second release, catches the band at a crossroad in their development: a time of great experimentation and change, a trait that would recur throughout the band's history. The band kept changing, adding new members and new sounds such as reggae, horns,

Cajun. E2 then took a more accessible direction and decided to add a vocalist to its line-up. One problem: none of them could sing. Fortunately, they only had to look as far as their own van driver. E2 has had the same band members since mid-1990. Their latest release *Wicked Men* (Rhythm Safari) continues to be a collection of rhythm heavy songs, with English dance tunes skillfully integrated with a bit of jazz improvisation spattered in for good measure. Every member of E2 feels a strong sense of loyalty to what they see as the pioneering spirit of their predecessors. There is a clear unanimity of purpose based on a musical inventiveness and a love of throwing together the unexpected just to see what will happen.

E2 are: Rees Wesson (melodian/melodica), Jon Moore (electric guitar/fiddle), Jon Hart (guitar/trombone), Gavin Sharp (sax/percussion), Neil Yates (trumpet/flute) T. Carthy (bass/vocals), Alton Zebby (drums) and Glen Latouche (lead vocals/percussion).

David Essig

The *Georgia Strait* says, "David Essig makes a convincing case for the essential unity of all musical styles, and in the process he has produced an attractive and



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David Essig

enduring testament to the timeless flexibility and resonance of North American (and by extension, Afro/European) folk forms." David Essig grew up in Washington, D.C. in the '60s. In those days, the city was not only the political hub, but also a focal point for folk music from both black and white traditions. Rediscovered blues artists like John Hurt and Skip James were based there, as were legendary bluegrass musicians like Country Gentlemen and Red Allen. To these artists, David was a student and an apprentice, absorbing the best from both traditions and beginning to create his own unique synthesis of folk music. He came to Canada in 1971 with guitars, a mandolin and his new approach to traditional music. He toured this country extensively, writing songs, drawing inspiration from the distinct yet parallel cultures of his new and old homelands. In 1974, David founded Woodshed Records, one of Canada's first artist-run labels. In the early '80s, David spent six months in Asia, studying improvisation in an Eastern context. While there, he discovered the kayagum, a Korean zither of ancient origins. He is now one of very few westerners writing and performing on this esoteric instrument. He has also made his mark as a broadcaster, receiving three Genie Award nominations as host of CBC radio's *Six Days on the*



Christine Lavin

Road and has contributed to other popular radio programs. Over the years, David has developed a strong following in Europe, particularly in Italy. He was also the first Canadian performer ever invited to the National Folk Festival of Australia.

Other recordings:

Rebel Flag
Morning Calm
Running Light

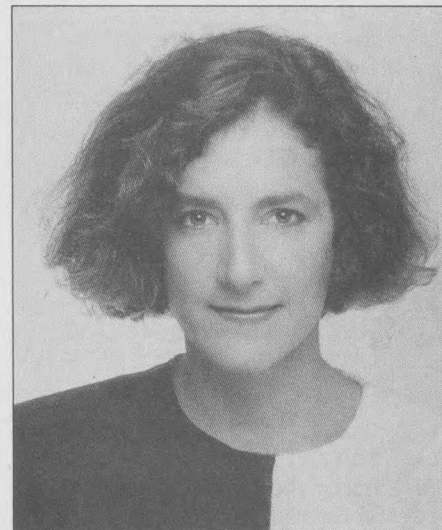
Four Bitchin' Babes

Buy Me, Bring Me, Take Me: Don't Mess With My Hair. This is life according to the **Four Bitchin' Babes**. The "Babes" — singer/songwriters Christine Lavin, Megon McDonough, Julie Gold and Sally Fingerett — have been dubbed the "Traveling Pilsburys" by Lavin. A *Chicago Tribune* reviewer said "Performing both solo and occasionally as an ensemble, the collective wit, intelligence and talent displayed by these four women ought to be force-fed to Neanderthals like Andrew Dice Clay." The original Four Bitchin' Babes were Christine, Megon, Sally and Patty Larkin; Grammy-award winning songwriter Julie Gold, has stepped in to replace Larkin.

Christine Lavin is no stranger to the EFMF. Her beautiful, soprano voice described by one writer as "...a mixture of Suzanne Vega, Joni



Megon McDonough



Julie Gold



Sally Fingerett

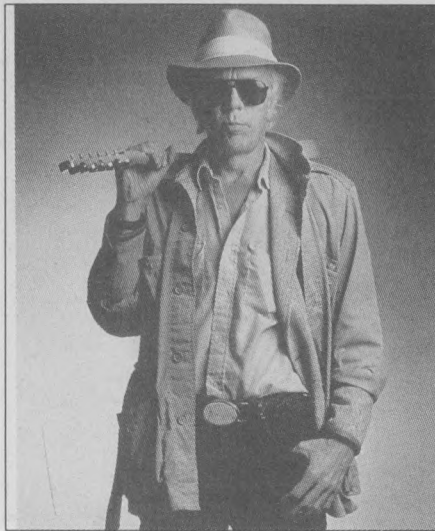


Lennie Gallant

Mitchell and Laurie Anderson-Vega and Mitchell for their light, clear, folksy tones, and Anderson for her dry, wry humor and her wonderful impish inflection." Christine's caustic wit, disarming charm and impeccable skills as a guitarist has left more than a few members of the audience rolling on the grass with side-splitting laughter. She's not only a keen observer of contemporary social mores, but a satirist with a wicked wit and a delicious sense of the absurd. Nothing escapes Christine when she is looking for material for a song.

Julie Gold has gained recognition as one of the most promising singer/songwriters in the U.S. Her song, *From a Distance*, written in 1986, has been recorded by Bette Midler, Kathy Mattea, Nanci Griffith, Judy Collins, Cliff Richard and many others. Midler's version was awarded a "Song of the Year" Grammy in 1990. Although Julie considers herself primarily a songwriter, she performs regularly at concert venues such as The Bottom Line in New York, the Birchmere in Washington and the Theatre of Living Arts in Philadelphia.

If you were a music fan in the '70s, you may very well have seen Megon McDonough on shows with such people as Harry Chapin,



Amos Garrett

John Denver or Don McLean. The Crystal Lake, Ill., native moved to Los Angeles to become a recording artist. She expected to start paying her dues as an experiential down-payment, however, God chuckled and when the laughter died down, she had recorded four albums in three years for RCA. Her record deal ended and she moved to New York, appearing regularly at The Bottom Line. She returned to Chicago and began an acting career. She has been in the Pump Boys and Dinettes, and has graced the silver screen in the film *Miss Missouri*. Through it all, one facet of Megon has remained constant, her radiant singing voice.

Sally Fingerett has always been at home on the stage and on the road. Originally from Chicago, she burned up the highway in the Buffalo Girls, a rip-roaring, all-girl bluegrass band out of Nashville. It was the contemporary urban folk scene that called her back home. On the coattails of Steve Goodman and John Prine, Sally emerged as one of the most popular performers on the Chicago folk circuit. She cites her two greatest musical influences as her husband Dan Green, owner of a recording studio, and their daughter, Elizabeth.



Bohdan Hluszko

Lennie Gallant

Lennie Gallant has been described as having an elegant, insightful talent for reducing stark, front-page news to something deeply human and palpable. This sensitivity to the human experience, coupled with the impact and poetic power of his writing, first delighted EFMF audiences in 1990. A native of Rustico, P.E.I., Gallant draws from his Acadian and Celtic roots, adding his own dynamic style. His resonant voice, expressive guitar playing and ageless songs hold audiences captivated. Gallant's first album *Breakwater*, is considered an East Coast classic. His new release, *Believing in Better*, has widened his appeal with strong coast-to-coast radio play. Whether he sings his songs in French or English, his voice speaks with passion, insight and honesty. Lennie is joined by Chris Corrigan (electric guitar), Janet Munson (violin/accordion), Brian Bourne (bass) and Tom Roach (drums/percussion). Touring assistance provided by Canada Council.

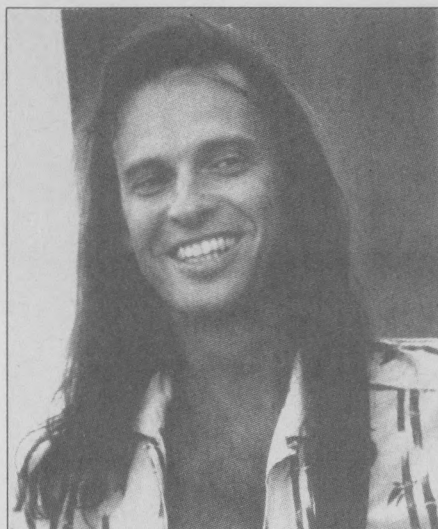
Amos Garrett and the Festival House Band

Guitar Player magazine calls Amos Garrett "one of the most lyrical and original guitarists playing today." This Juno award winner is one of the most influential guitarists

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Kit Johnson

in roots — his voice is like melted chocolate. Amos is always a welcome addition to the festival as leader of the EFMF House Band. As a session musician he has played with more than 150 artists, including Stevie Wonder, Emmylou Harris, Bonnie Raitt, Todd Rungren and Long John Baldry.

Other recordings:

Third Man In

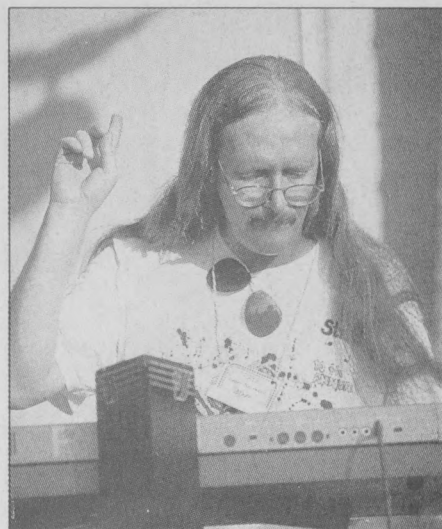
Home in my Shoes

Amosbehavin'

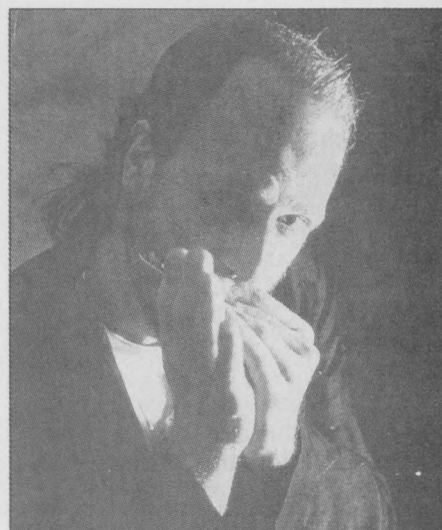
The Return of the Formerly Bros>

Live in Japan

Bohdan Hluszko is an adept drummer and plays everything from country to blues to reggae. Bohdan has previously performed at the festival with Papa John Creach, Pinetop Perkins, Bobby King and Terry Evans, Flaco Jimenez, Ellen McIlwaine, Murray McLauchlan, Sylvia Tyson and Hans Theesink.



Ron Casat



Rusty Reed

Bohdan is always looking for new challenges and a place to bang his drums.

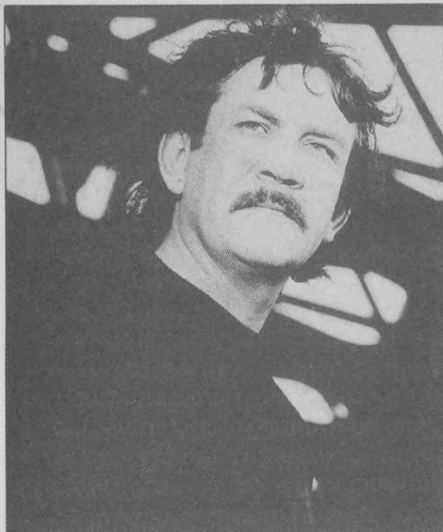
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Dick Gaughan

Kit Johnson has played bass for the House Band for several years. He has toured with Chris de Burgh, David Wilcox, Murray McLauchlan, and many others. He also co-wrote Alannah Myles' hit single *Lover of Mine*. This song won SOCAN's Canadian Song of the Year award last fall. Kit also works with Murray McLauchlan on his weekly CBC show *Swinging on A Star*.

Ron Casat is a Calgary-based singer/songwriter and keyboard player. He has appeared at the EFMF in the past with James Keelaghan, Diamond Joe White, Margaret Christl, and most recently with Amos Garrett and the Eh Team. He also plays in a swing/jazz band called the Cold Club of Canada with Amos Garrett.

Amos Garrett says, "I have played with three of the best harmonica players ever, and I am happy to have **Rusty Reed** on my stage anytime." Rusty developed his own identifiable style by listening to the likes of Sonny Boy Williamson and Paul Butterfield. He has been invited on stage by legends such as Pinetop Perkins, Spencer Davis, Joe Louis Walker and Sunnyland Slim. Rusty appears on the Saturday Night Blues Compilation, Great Canadian Blues Project, Volume I. This CD won a



The Hard Rock Miners

Juno for Best Roots and Traditional recording this year.

Dick Gaughan

Dick Gaughan's voice and guitar work have been two of the most original and influential instruments on the folk and political song scenes of the past 17 years. Born in Glasgow in 1948 into a highly musical Irish family (his father a guitarist, his mother a Gaelic singer), Dick grew up in Leith. His influences were naturally Irish and by 1966 he was singing and playing in clubs around Scotland. Released in 1972, Dick's first album became *Melody Maker's* Folk Album of the Year. During the following 11 months, he was a member of Boys of the Lough, recording on their first LP. After another solo spell, he joined Five Hand Reel in 1975, solidly establishing himself as one of the most powerful performers on the electric folk scene of the time. After his young daughter was involved in a serious accident, he decided to give up touring with Five Hand Reel and concentrate on a solo career. He cut three outstanding albums for Topic Records: *Coppers and Brass*, *Gaughan*, and *Handful of Earth*. His work has been emulated and admired by artists as diverse as Scottish contemporary Iain MacDonald and folk politico Billy Bragg. In 1990 *Folk Roots* magazine

voted Gaughan's *Handful of Earth* Album of the Decade—1980s.

Other recordings:

Kist O' Gold

A Different Kind of Love Song

Call it Freedom

True and Bold

Live in Edinburgh

The Hard Rock Miners

The Hard Rock Miners began on the streets of Vancouver as a seven-piece "busker band." They moved from the streets to the clubs, got an agent, toured Canada and received a record deal. Their first album *Final Frontier*, was released earlier this year on Sony Records. One critic described this album as "an infectious, fun mixture of folk rock, harmonized trad, and cowpoke country jamming." A washboard, auto harp, 5-string banjo, jaw harp and even a Kazoo on some tracks emphasize the eclectic style and raw energy of the band.

Hard Rock Miners are: Michael Turner (vocals/banjo/guitar/harmonica), Ingred Perry (vocals/tin flute/tamborine), Rob Thomson (vocals/electric guitar), Paul Gould (vocals/mandolin), Larry David (violin/electric guitar), Maynard Smylie (bass) and Ike Eidsness (drums/vocals).



Judy Anderson-Hansen



Steve Hansen



Jane Hawley

Judy Anderson-Hansen and Steve Hansen

Judy Anderson-Hansen and Steve Hansen formed a new partnership by the marriage of two successful independent artists. For over 20 years Steve has dazzled audiences of all ages with his talents. As a puppeteer, he has performed with Jim Henson's Muppets. He was the German agent in *Raiders of the Lost Ark*. As a producer, he developed *The New Vaudevillians*, a TV special for the Disney Channel. Steve is the writer/director of Mickey's Birthdayland, the first new land to be added to the Magic Kingdom at Disney World since its opening.

Judy Anderson-Hansen hails from Banff, and admits spending a rather confused childhood and adolescence with desires of being an archeologist, a psychiatrist and an actress. Puppetry finally came to her rescue in 1977 with fantastic results. Judy now creates her own worlds, manipulates the masses and still manages to remain centre stage. Judy's work as a puppeteer spans both live theatre and television. Besides producing her own shows, she has contributed to many of North America's leading puppet companies. Her work in television includes credits with Sherry Lewis, Hanna-Barbera, Jim Henson's Muppets and the Disney Channel.

The Hansens live in Orlando, Fla., but are based in Banff for part of the year.

Jane Hawley

Jane Hawley is well known to Edmonton audiences. A talented singer/songwriter, Jane and her band, The Cranky Brats, had the honor of opening last year's EFMF. She launched her album *As We Walk on Thin Ice* at Nashville's Bluebird Cafe. *The Edmonton Journal* called the album "one of the year's ten best." Jane's song *Mama's Waitin'*, from the album, is featured on the soundtrack of Canadian director, Bruce McDonald's film *Highway 61*. Jane has recently signed with Taxim

Records in Germany to have her album, *As We Walk on Thin Ice*, released in Europe.

The Holmes Brothers

Called the greatest blues "find" in recent memory, they claim they have never been lost. The Holmes Brothers were "discovered" 30 years after leaving their home town of Christchurch, Va., for the bright lights of New York, and 11 years after Sherman Holmes, his younger brother Wendell, and Willie "Popsy" Dixon started playing blues bars in the Big Apple as The Holmes Brothers. They have a sound that is unique, yet clearly displays their blues and gospel roots. Sherman on



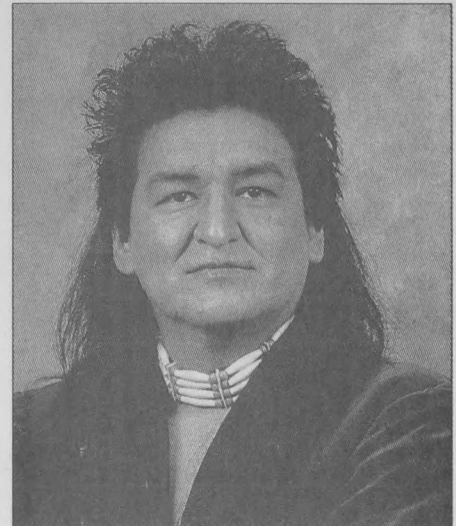
The Holmes Brother



Jackson Delta



Tom Jackson



Shingoose

42

bass, and Popsy on drums, lay down a solid rhythmic foundation, punctuated by Wendell's hard-driving guitar solos. Wendell's gruff and gravelly voice, Popsy's angelic falsetto, and Sherman's booming baritone create a blend that knits together blues, soul and gospel into a logical, seamless whole. Playing and singing in church regularly, Wendell and Sherman credit their parents for encouraging their interest in music. Sherman and Wendell toured with Jimmy Jones who had Top 10 hits *Handyman* and *Good Timin'*. Wendell met Popsy in the '70s and subsequently played in a band with him for seven years. Popsy is a native Virginian, but grew up in Brooklyn. His musical background was similar to the brothers, but with a stronger gospel influence. The Holmes Brothers feature Texas-born pedal steel guitarist Gib Wharton. Gib's jazz-influenced, sophisticated solos enhance the group's sound with a touch of country twang.

Other recordings:
In the Spirit
Where it's at
Jubilation

Jackson Delta

Emerging in the '80s as one of Canada's foremost blues/roots bands, Jackson Delta has earned broad international acclaim for its

stripped down, earthy, acoustic sound. Alan Black, Rick Fines and Gary Peeples draw on a variety of musical sources, with an obvious reverence for the work of great, acoustic blues pioneers from W.C. Handy to Robert Johnson. Blending the traditional sounds of the Mississippi Delta with fine contemporary song writing, this is a band with rare depth, passion, wit and finesse. They have released three albums that received wide radio airplay in Canada and the northern U.S. Jackson Delta received a Juno nomination in 1990 for the band's second album. The album was named Best Roots Album by a Buffalo radio station. Jackson Delta has performed at many festivals. Heard on radio stations in France, Belgium, Finland, England, Germany, and Portugal, this shows the wide-spread international appeal of their music.

Other Recordings:
Acoustic Blues,
Lookin' Back.

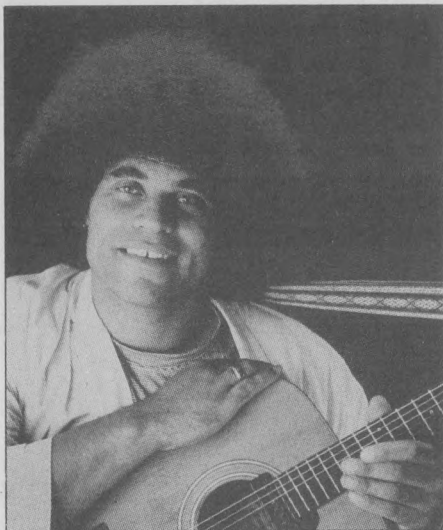
Tom Jackson Shingoose Dave Cramer

Tom Jackson's artistic talent extends to every corner of the entertainment industry. But his first love is the music he has been performing for 25 years. Songs dedicated to equality, ecology, and

peace remain closest to Jackson, and is consistent with this country's social issues. Tom believes music can create change. He released his fourth Sally Ann album, not only as a tribute to that organization, but as a fund-raising endeavor as well. If it's not his bass baritone voice that causes recollection, it may be his numerous television appearances such as *First Nations*, *Street Legal* or *Sesame Street*. Tom's feature film credits include *Clearcut*, *Martha, Ruth and Edie*, and *Loyalties* (which earned him a Genie nomination for the role of Eddie). As a musical performer, he has toured or played with Valdy, B.J. Thomas, Harry Belafonte, Joni Mitchell, Bruce Cockburn, Neil Young, and Bob Dylan, to name a few.

Other recordings:
Love, Lust and Longing
Tom Jackson

Shingoose is a strong voice of challenge and hope in the contemporary Native scene in Canada. An established singer/songwriter, producer and recording artist, he has appeared at major festivals throughout Canada and abroad. He uses folk, rock and country styles to question, answer, soothe, and provoke. A Saulteaux Indian, Shingoose's words and music transcend all cultures. He is a poised professional who enjoys national and international recognition.

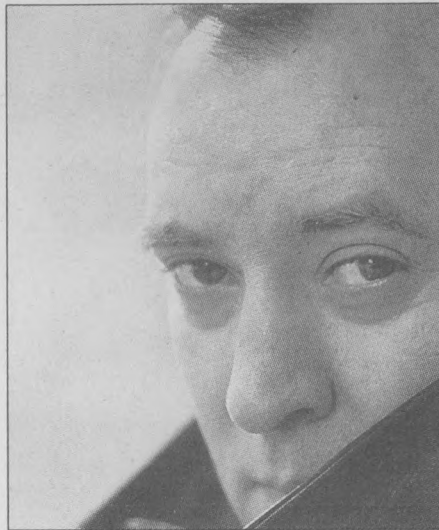


Paul Ubana Jones

Dave Cramer, virtuoso of the harmonica, is a legend in Winnipeg. Dave was one of the highlights of the first EFMF.

Paul Ubana Jones

One man, one acoustic guitar, and one powerful voice — Paul Ubana Jones' has been called a "six-string orchestra." His live performances are spellbinding, and his finesse on the guitar is acrobatic. His lyrics range from social, personal to spiritual issues. Born and raised in London by a Nigerian father and English mother, Paul began playing guitar at the age of 11 and taught himself how to read and write music. By the age of 20 he had won a scholarship at the Chiswick Music Conservatory where he studied for three years. While in Sydney, Australia, in the mid-'80s, Paul and his wife decided to try out New Zealand, and that has been



Alias Ron Kavana

home to them ever since. His musical influences are very diverse, but the uniqueness of his guitar playing and singing abilities reflects Richie Havens, Jimi Hendrix, Howling Wolf, Muddy Waters and guitarist Davy Graham. Prepare yourself for an unstoppable show of acoustic "Afro-blues" by the "Unstoppable guitar man."

Other recordings:
Paul Ubana Jones

Alias Ron Kavana

Folk Roots magazine named Alias Ron Kavana the No. 1 Live Act in the World for two years running. The Irish band released their debut album *Think Like A Hero* in October 1989 to accolades all over Europe and the U.S. Their musical style has been described as simply the best folk/roots fusion band ever. Ron Kavana, however, is not exactly a newcomer to the music scene. He

performed in pubs in the '70s, and played sessions with a variety of blues and country stars before starting his own band. In 1991, Alias Ron Kavana released their second album *Coming Days* and Ron Kavana released a solo album, *Home Fire*. Both albums received much critical acclaim. Ron was called "the next major Irish Star" and the band's release was described as "the kind of record which makes you start to believe in music again." So get ready for a memorable performance. As one critic said "The future of intelligent music this side of the Atlantic may lie in these 10 hands...The finest dance band around."

Another recording:
For the Children

Laurie Lewis & the Grant Street Band

Laurie Lewis & Grant Street first appeared at the EFMF in 1990. This band's soaring harmonies and driving instrumentals display a deep respect for bluegrass while developing a musical style of their own. Champion fiddler and singer/songwriter, Laurie Lewis blends various traditional forms — bluegrass, old-time fiddle and early country music — with her own personal acoustic statements. Laurie has assembled a band, well-suited to the variety of her original songs that form the basis of their repertoire. The Grant Street Band is: Tom Rozum (mandolin), Cary Black (bass) and Peter McLaughlin (guitar).

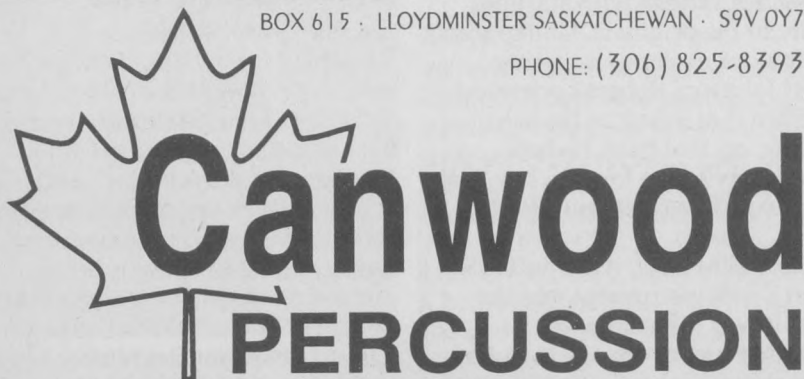
Other recordings:
Restless Rambling Heart
Love Chooses You
Singin' My Troubles Away
Blue Rose
Together

David Lindley

Any biography of David Lindley must first define the "David Lindley" in question. Is he the multi-instrumentalist wizard whose meticulous licks have graced recording by everyone from Linda Ronstadt to Rod Stewart and Andreas Vollenweider? Or, the roving musicologist who deftly blends

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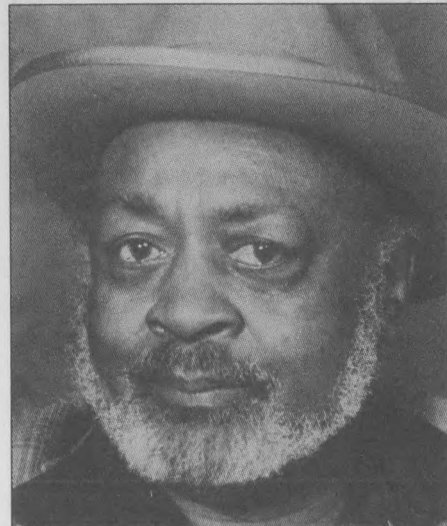




Lazurie Lewis



David Lindley



Robert Jr. Lockwood

sounds from the First, Second, and Third Worlds? Or, the leader of the band El Rayo-X? David's fascination with the sound of music dates back to his early childhood in Los Angeles. He became engrossed with his father's collection of Middle Eastern, Eastern and Mediterranean recordings, as well as the hard-core R&B music he heard on radio. He first began playing a baritone ukulele and soon after began playing guitar. Later in his teens he began absorbing a vast array of folk, flamenco, blues, country and bluegrass influences and spent many nights at the Ash Grove, a legendary Hollywood folk club, where he heard such musicians as Mississippi John Hurt and Doc Watson. Ry Cooder was another Ash Grove native. At 18, David Lindley took first place at an annual banjo & fiddle contest. He went on to play in a bluegrass band and eventually formed his first major group, Kaliedoscope, in 1966. The band's groundbreaking multi-ethnic sounds laid down on their four LPs foreshadowed the current "world beat" by 20 years. David also contributed to best selling albums by James Taylor (*In the Pocket*), Linda Ronstadt (*Heart Like A Wheel*, *Prisoner in Disguise*), Rod Stewart (*Atlantic Crossing*) and Warren Zevon (*Warren Zevon*). He also played with Jackson Browne and on two Ry Cooder albums. "Everything that I've ever heard that I have been inspired by or influenced by in some way has

become part of my music," says Lindley. "It has never mattered to me that these influences and different styles of music come from opposite ends of this tiny planet — or from people who live in places that are difficult to pronounce. There's a common energy that these different kinds of music share, and it is this common energy, enthusiasm and skill that inspires me and makes me play the way I do and what I do." Percussionist Hani Naser joins David Lindley.

Other Recordings:
El Rayo-X
Very Greasy
Win this Record

Robert Jr. Lockwood

To many blues fans, the name Robert Jr. Lockwood is important, mainly for its first two parts. Robert Jr. is Robert Johnson's adopted son, and true to that heritage he can recreate classics like *Rambling* and *Kindhearted Woman* with startling fidelity to the originals. Unlike some who make a career of imitating Robert Johnson, Robert Lockwood has taken that music as his base. Building on that base, he has created a style that forms a key link in the evolution of country to city blues.

Born in Marvel, Ark., in 1915, Robert's first instrument was the piano. It was Johnson who persuaded him to change to guitar, and each time Johnson came home

from touring, he'd teach Robert Jr. a few new tunes. When he was old enough to travel, Robert Jr. was drawn to Memphis. Sonny Boy Williamson's original guitarist on the King Biscuit radio show, Robert Jr. was one of a number of virtuoso guitarists heard over Memphis' airwaves, along with Houston Stackhouse, Sam Lawhorn and the budding talents like B.B. and Albert King — all Lockwood's longtime friends. After a stint in St. Louis, Robert Jr. went to Chicago in the '40s and became a studio guitarist. He backed groups as diverse as Muddy Waters and the Moonglows, and recorded with Sonny Boy Williamson. Many of these recordings are now available on re-issue. In 1960, Lockwood moved to Cleveland to work with Sonny Boy, and he stayed on, a local favorite ever since.

Eugene Schwartz joins Robert Jr. Lockwood on bass.

Another recording:

Steady Rollin' Man

Oscar Lopez

Oscar Lopez's fingers fly across his guitar in a style described as "fantasy of Latin strings" or "Latin Jazz Fusion." Whether Oscar plays samba, rumba, jazz, flamenco or classical tunes, his enraptured audience responds with a roar of delight. Born in 1953 in Santiago, Chile, Oscar's musical career began at the age of 10. Self-taught, he



Oscar Lopez

played violin in his church for two years. To broaden his musical horizons, Oscar studied music at the University of Chile. After two years of study, he realized he would be better off exploring the limits of Lopez than the limits of the educational system. Oscar came to Canada in 1979, and Calgary became his home in 1984. He first appeared at the EFMF in 1989, where he met British guitar virtuoso Martin Simpson. The two have recorded an album of guitar duos.

Other recordings:

Hola
Suenos



Charlie Louvin & Charles Whitstein



Manigance

Charlie Louvin & Charles Whitstein

Charlie Louvin has decided to do what nobody else can — revive the Louvin Brothers sound. With his new singing partner Charles Whitstein, he has created a new act to celebrate the Louvin music, which has enthralled country fans for over two generations. During the '50s, the Louvins wrote the book on country harmony singing, became country music's most honored duet and introduced dozens of great songs into the country tradition. Charlie Louvin's accomplishments are legion. He has been a member of the Grand Ole Opry since 1955, a Country Music Hall of Fame nominee four times, and inducted into the Songwriters Hall of Fame. This is just some of the recognition he has received. His latest albums have featured such guests as Willie Nelson, Waylon Jennings, Crystal Gayle and Tanya Tucker.

Charles Whitstein grew up listening to the Louvin Brothers' records in the '50s. Charles and his brother Robert were soon making a career of their own. They modeled their style on the classic duet singing they had grown to love. Charles received a Grammy nomination in 1991 for Old Time Duets. When his brother retired, Charles agreed to join Charlie Louvin in his plan to resurrect the Louvin Brothers' sound.

Other recordings:
Tragic Songs of Life
Songs that tell a Story
Radio Favourites
Louvin Brothers

Manigance

Daniel Lemieux, Daniel Roy, Paul Marchand and Claude Methe share a love and passion for the traditional music of Quebec. This rich, and colourful music has been aged and mellowed over the last 400 years. Manigance takes these treasured relics of the past and through modern arrangements breathes life and joy back into them.

Audiences — young and old, share the "joie de vivre" and charisma that so characterizes Manigance. Share in the emotion, laughter, and pure delight of this music and song of Quebec. Touring assistance provided by Canada Council.

Other recordings:
Nouvelle Manigance
Album Souvenir Vol. 1

.....Continued on page 53

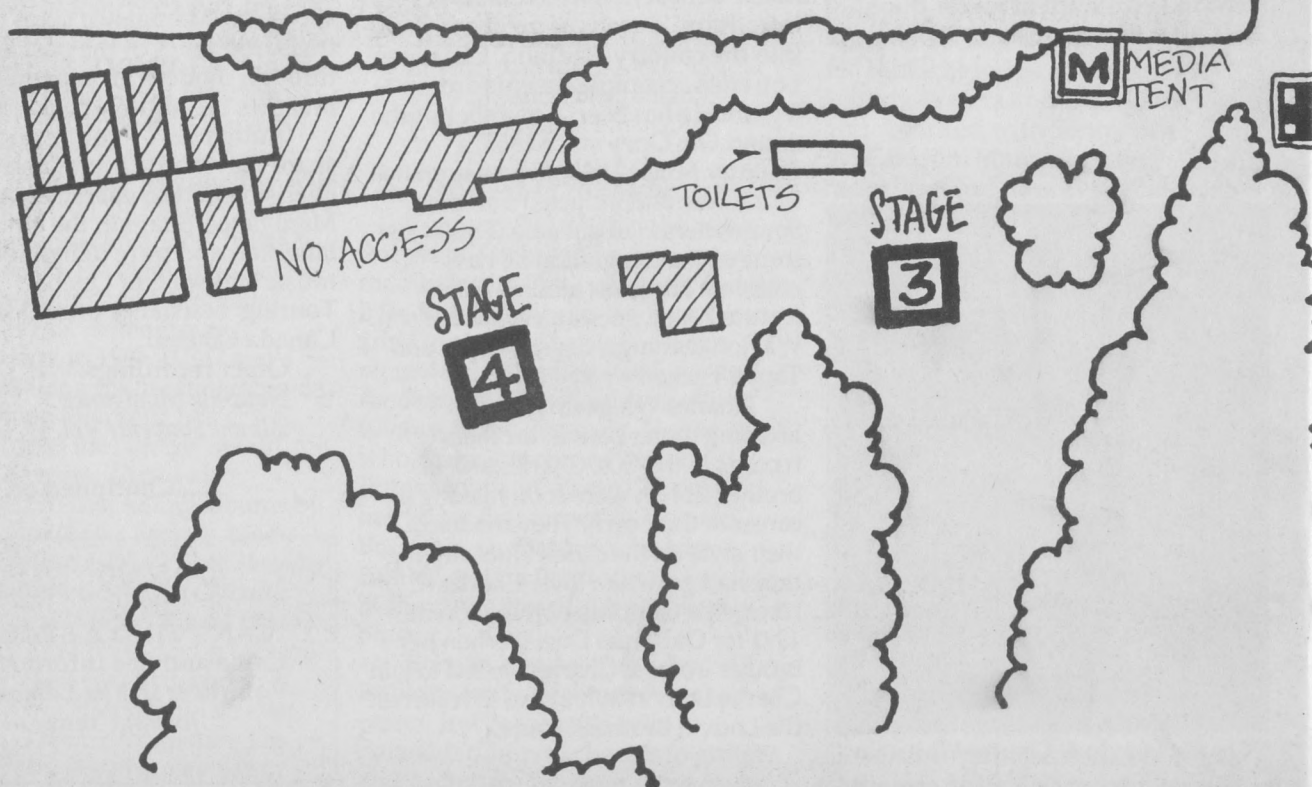
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WORKSHOP SCHEDULE

SATURDAY

47

Family Stage	Tent "A"	Tent "B"	Acoustic Open Stage	
Cathy Miller and O.J. Anderson	CANADIAN FIDDLE STYLES °Janet Munson °Jane Hawley °Karl Roth °Tony and Gene Michael °Claude Methe	BLOWIN' IN THE WIND °Nicholas Quememar (Arcady) °Daniel Roy (Manigance) °Maurice Gallardo and Marco Cerda (Apurimac)	SIGN UP WITH THE STAGE MANAGER	11.00 a.m.
DANCE Red Thunder Cultural Society	A SENSE OF PLACE °Pete Morton °Shingoose °Paul Ubana Jones	TICKLING THE FUNNY BONE °Lynn Miles °Meryn Cadell °Lionel Rault		12.00 noon
Judy Anderson-Hansen and Steve Hansen	WITH A BANJO ON MY KNEE °Lesley Schatz °Gerry O'Connor (Arcady) °Ben Eldridge (Seldom Scene)	Holger Petersen Interviews Charlie Louvin and Dave Alvin		1.00 p.m.
MAIN STAGE KATE & ANNA MCGARRIGLE				2.00 p.m.
Al Simmons "Something Fishy at Camp Wiganishie"	THE DEEP SOUTH Oscar Lopez and Apurimac	FESTIVAL QUIZ °Rosalie Goldstein °Richard Flohil Team (USA) Christine Lavin Sally Fingerett Megon McDonough Julie Gold Team (Canada) Bill Bourne Tim Williams Alan MacLeod Johnny V.	← *	3.00 p.m.
STORY-TELLING Watson Smarch and Tommy McGinty	CONCERT Three Dead Trolls in a Baggie	SHORT CONCERT Ani DiFranco		4.00 p.m.
	TAKE A BOW: FIDDLING WORKSHOP °Karl Roth °Brendan Larrissey (Arcady) °Daniel Lemieux and Claude Methe (Manigance) Joel Zifkin	POETRY INTO SONG °David Broza °Meryn Cadell		5.00 p.m.

WORKSHOP SCHEDULE

	STAGE 1	STAGE 2	STAGE 3	STAGE 4 Concert Stage
11.00 a.m.	CONCERT Colleen Peterson	THE HUMAN CONDITION •Tom Russell •Mark Koenig •Laurie Lewis •Charlie Louvin	INFLUENCES •Lennie Gallant •David Broza •Lucinda Williams •Dick Gaughan	Jackson Delta 11.45 Apurimac (Music of the Andes)
12.00 noon	LANDSLIDE •Martin Simpson •Tim Williams •Johnny V •Gary Peeples	CONCERT Dan Ar Braz	LOVE SONGS FOR THE 90'S •Christine Lavin •Julie Gold •Open Mind •Meryn Cadell	12.30 Lynn Miles
1.00 p.m.	CONCERT •Bourne and MacLeod	CONCERT •Tom Russell •Andrew Hardin	A CHORDING TO THE GOSPEL II •The Holmes Brothers •Maria Muldaur	1.15 Meryn Cadell
2.00 p.m.	MAIN STAGE Ry COODER & DAVID LINDLEY			
3.00 p.m.	DANCE TRADITIONS •Edward II •Manigance	FIRST NATIONS •Tom Jackson •Shingoose •Watson Smarch •Tommy McGinty •Red Thunder	NOTHING TO FRET ABOUT •Amos Garrett •David Lindley •Martin Simpson •Dan Ar Braz	Peggy Seeger Irene Scott 3.45 Paul Ubana Jones
4.00 p.m.	COUNTRY BLUES •Geoff Muldaur •Lucinda Williams •Robert Jr. Lockwood •Bill Bourne	CONCERT Pat Alger		4.30 Cathy Miller
5.00 p.m.	SOUNDS OF ZIMBABWE •Members of Thomas Mapfumo and the Blacks Unlimited •The Bhundu Boys	"DAVE? DAVE'S NOT HERE" •David Essig •David Lindley •David Broza	CEILIDH •Jackie Daly •Ron Kavana •Alan MacLeod	5.15 Lionel Rault

WORKSHOP SCHEDULE

SUNDAY

49

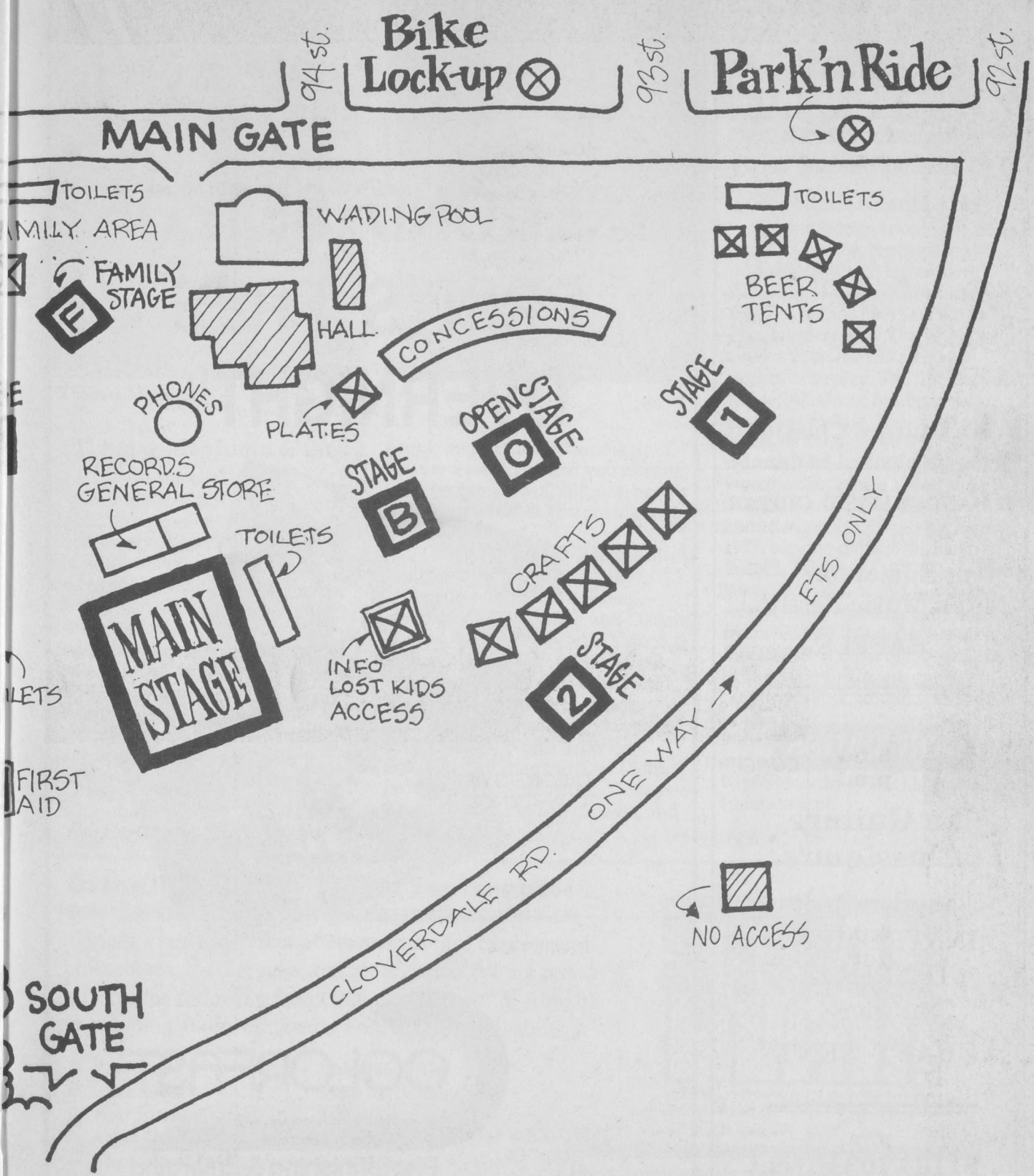
Family Stage	Tent "A"	Tent "B"	Acoustic Open Stage	
Judy Anderson-Hansen Steve Hansen	Tony Michael and the Foggy Minded Mountain Boys	CONCERT •Jane Hawley •Mike McDonald	SIGN UP WITH STAGE MANAGER	11.00 a.m.
Cathy Miller	AND JUSTICE FOR ALL •Peggy Seeger •Kathleen Yearwood •Sally Fingerett •Megon McDonough	MAKING A LIVING IN MUSIC (PANEL) •Richard Flohil (SOCAN) •Chris Smither •Rosalie Goldstein •Holger Petersen •Dave Bulmer		12.00 noon
O.J. Anderson	TO THE BEAT OF A DIFFERENT DRUMMER •Johnny McDonough (Arcady) •Hani Naser (David Lindley) •Paul Ubana Jones •Tom Roach (Lennie Gallant)	LONESOME SONGS •Mark Koenig •Colleen Peterson •Lesley Schatz •Jane Hawley		1.00 p.m.
MAIN STAGE RY COODER & DAVID LINDLEY				2.00 p.m.
SOMETHING'S FISHY AT CAMP WIGANISHIE Al Simmons	A CAPPELLA •Lynn Miles •Frances Black •Kathleen Yearwood •Eileen McGann •Ani DiFranco	CONCERT •Cindy Church •Nathan Tinkham	Holger Petersen interviews Robert Jr. Lockwood	3.00 p.m.
			3.30	
VAUDEVILLE •Al Simmons •O.J. Anderson •Three Dead Trolls in a Baggie	IRISH GENES •Eileen McGann •Dick Gaughan •Irene Scott	40 SHADES OF BLUES •Jackson Delta •David Essig •Lionel Rault •Paul Ubana Jones		4.00 p.m.
	CONCERT Triple Threat	A LITTLE BIT COUNTRY •Laurie Lewis •Jane Hawley •Mike McDonald •Tom Jackson		5.00 p.m.
5.30				

WORKSHOP SCHEDULE

SATURDAY

50

	STAGE 1	STAGE 2	STAGE 3	STAGE 4 Concert Stage
11.00 a.m.	MORE Four Bitchin Babes	SONGS FROM THE PUBLIC DOMAIN °Lesley Schatz °Cindy Church °Nathan Tinkham °Chris Smither	GUITAR TOWN °David Essig °Andrew Hardin °Gurf Morlix °Oscar Lopez	Kathleen Yearwood
12.00 noon	MASTER CLASS °Alan MacLeod °Mike Auldridge (Seldom Scene) °Jackie Daly and Johnny McDonough °Pat Alger	ON THE CALGARY TRAIL °Mark Koenig °Triple Threat °Eileen McGann °Cathy Miller °Ron Casat	LIVES OF GIRLS AND WOMEN °Peggy Seeger °Kate and Anna McGarrigle °Coleen Peterson °Ani DiFranco	11.45 Geoff Muldaur
1.00 p.m.	WHITE WARBLY VOICED CROONERS WHO SOUND SORT OF BLACK °Geoff Muldaur °Bill Bourne °Amos Garrett °Chris Smither	DUETS °Tom Russell and Andrew Hardin °Cindy Church and Nathan Tinkham °Martin and Jessica Simpson °Open Mind	CONCERT Manigance	12.30 David Broza
2.00 p.m.	MAIN STAGE KATE & ANNA MCGARRIGLE			
3.00 p.m.	CONCERT → The Hard Rock Miners	PRISONERS OF CONSCIENCE °Pete Morton °Dick Gaughan °Ron Kavana °Ani DiFranco	A CHORDING TO THE GOSPEL I °The Seldom Scene °Charlie Louvin and Charles Whitstein °Cindy Church and Nathan Tinkham	Lesley Schatz and Lost in The Labels
4.00 p.m.	RED HOT BLUES °Geoff Muldaur °Amos Garrett and the Festival House Band °Maria Muldaur °The Holmes Brothers °Jackson Delta	BRAND NEW (FUTURE CLASSICS) °Tom Russell °Lucinda Williams °Dave Alvin °Pat Alger	4.30 OH, OH CANADA °Lennie Gallant Band °Colleen Peterson °Tom Jackson °Lionel Rault °Shingoose	3.45 Chris Smither
5.00 p.m.		TRIBUTE TO EWAN MacCOLL °Dick Gaughan °Kate and Anna McGarrigle °Peggy Seeger and Irene Scott		4.30 Open Mind
				5.15 David Essig



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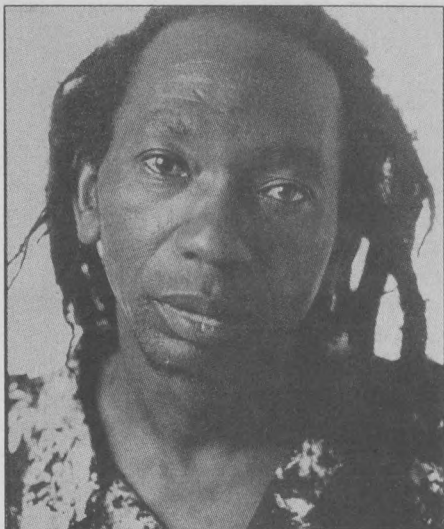
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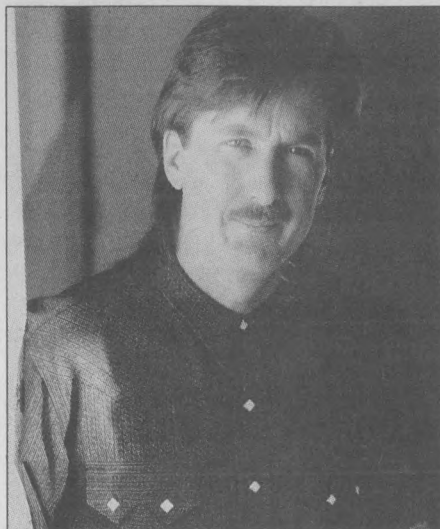
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Thomas Mapfumo

Thomas Mapfumo & the Blacks Unlimited

During the '70s, Thomas Mapfumo became a legend as the modern popularizer of the ancient mbira (thumb-piano) music. As a songwriter his militant lyrics and spiritual melodies drew the attention of the government. His songs were banned from the radio — he was also detained for several months for singing "subversive songs". His consistent visionary outlook and musical innovations make Thomas Mapfumo a guiding spirit of Zimbabwean music and culture. He says, "We have always been for the



Mark Koenig Trio

people and still are in our music. If you are a president and you mistreat your people, we will still sing bad about you whether you are black or white or yellow."

Thomas Mapfumo and the Blacks Unlimited have three critically acclaimed worldwide releases — *Corruption*, *Chamunorwa*, and *Chumba*. This contemporary band's outlook is increasingly global — their travels have taken them around the world. Thomas Mapfumo & the Blacks Unlimited have headlined at major European and North American festivals including the New Orleans Jazz and Heritage Festival, "Images of Africa" Festival in Scandinavia, and

the Roskilde Festival near Copenhagen.

As the EFMF audience will learn, when the band starts to find its groove, they will find it impossible to stand still — the music is hypnotic. Other recordings: *Ndangariro*, *Chimurengo Singles* — Shanachie.

Mark Koenig Trio

Singer/songwriter Mark Koenig lives in Calgary. He has been performing throughout North America for the past 12 years. Last year, he released his first CD entitled *The Lonesome Kind*. The first three singles from the CD received extensive airplay. The title track from this latest release has been the strongest to date. The video for *The Lonesome Kind*, directed by award-winning film maker Jeth Weinrich, won the Best Music Video at the A.M.P.I.A awards in February. Mark toured extensively with his band in 1991, playing dates with Garth Brooks, Highway 101, Marty Stuart, Dwight Yoakam, and Ian Tyson, for whom Mark acted as band leader from 1983-86. Mark dishes up his music with a dash of Tex-Mex, a little rockabilly, a substantial helping of folk, and a whole lot of honky tonk. Mark Koenig will be joined by Jeff Bradshaw on guitar and steel guitar, and Harry Lent on bass. Recording: *The Lonesome Kind* — Independent.

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| • Christine Lavin | • The Seldom Scene |
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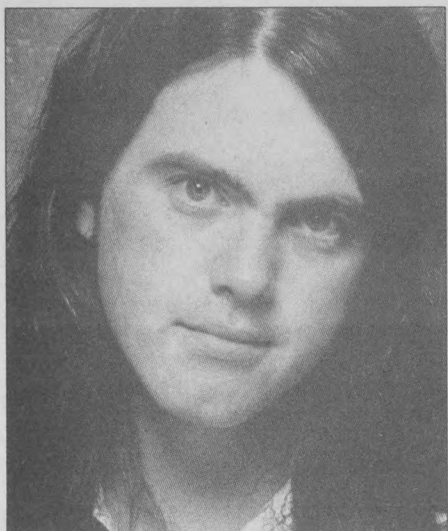
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Mike McDonald

Mike McDonald

The group mainstay of local favorites Jr. Gone Wild, Mike is soft-spoken, unpolished, amiably rude and remarkably sensitive. The Montreal Gazette calls Mike McDonald "a bemused traveler in a violent and confusing world with a rake's sense of humor."

This spring has been a hectic one for Mike and Jr. Gone Wild. He showcased at the prestigious South By Southwest Music Conference in Austin, Texas, travelled across Canada twice, and did a seven-country tour of Europe. A long four months away from home for a band that considers Edmonton the greatest city in the world. They



Eileen McGann

perform with an Alberta flag as a backdrop.

Last, but definitely not least, Mike just completed recording a new album with Jr. Gone Wild. This new album, *Pull The Goalie*, will be released in late August.

Other recordings:

To Dumb to Quit,
Less Art More Pop.

Eileen McGann

Based in Calgary, this Toronto-born songwriter has been featured live on national radio programs in Britain, Canada and the U.S.. Eileen's dynamic performance ranges from "unforgettable renderings of the a cappella songs of

Ireland and Scotland" to mesmerizing ballads. Her love of the "music of her parents native Ireland and Britain" is apparent in her performances and recordings. Eileen's 1991 release *Turn It Around* has cemented her as a major talent.

A master at storytelling, Eileen connects with the stories she tells in humor, passion and thrilling interpretations.

David Knutson joins Eileen on bass and national steel guitar.

Another recording:
Elements

Kate & Anna McGarrigle

Though this is Kate and Anna McGarrigle's first appearance at the EFMF, this is not their first visit to Edmonton. The McGarrigles are well-known to festival audiences everywhere.

This dynamic duo has been performing together since their early teens in rural Quebec. Known for their pure, sweet harmonies, and witty lyrics, the sisters are festival favorites. Their original recognition

54



Kate & Anna McGarrigle

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Tommy McGinty

came with the recording of their song *Heart Like a Wheel*, by Linda Ronstadt. *Heart Like a Wheel* became the title song of Ronstadt's first and her only Number One album to date. Subsequently, Ronstadt recorded *Mendocino* and *You Tell Me That I'm Falling Down*. Many other artists have recorded their songs including Maria Muldaur (*Cool River* and *The Work Song*) and both Emmylou Harris, and Nana Mouskouri recorded *Love Is*.

Their unassuming, natural style has brought them accolades and respect. The *Toronto Star* calls their songs, "... a masterpiece of restraint, elegant, austere and sometimes terribly sad. The music itself is as beautiful and as fragile as dried flowers."

Other recordings:
Kate & Anna McGarrigle
Dancer with Bruised Knees
Pronto Monto
Lover Over and Over
The French Album
Heartbeats Accelerating

Tommy McGinty

Tommy McGinty is a well-known storyteller from Yukon Territory. He is an elder of the Northern Tutchone people of the Selkirk First Nation. He often intersperses his stories with drumming and dance. He has shared his



art with audiences at three of the Northern Storytelling Festivals.

Tony Michael

Tony began playing professionally at 17 with a local bluegrass band called Foxglove. While with Foxglove, Tony had the opportunity to perform with Bill Monroe, Ralph Stanley and The Country Gentlemen. Tony spent seven years playing with Diamond Joe White. Around that time, Tony met John Jorgenson of the Desert Rose Band. John was instrumental in landing Tony a job with The Bellamy Brothers. This gave him the opportunity of opening for bands like Reba McEntire, The Oak Ridge Boys, Dolly Parton, Kenny Rogers, Waylon Jennings and Marie Osmond. While with The Bellamy Brothers, he toured Canada, the U.S., and Europe. Tiring of the road, Tony moved back to Edmonton. He fronts an acoustic trio called The Foggy Minded Mountain Boys. He has also released an instrumental album, *Whiskey Before Breakfast*.

Tony's father, Gene joins him at this year's EFMF. Gene has been fiddling for 45 years. He is a Canadian traditionalist and is often called upon to judge fiddle competitions.

Another recording:
Rural Riffin

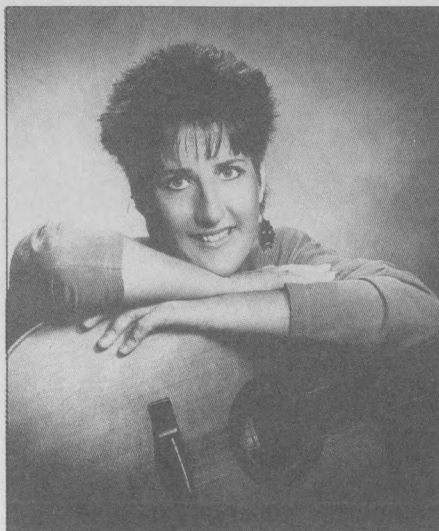


Lynn Miles

Lynn Miles

Lynn Miles has been busy since her 1990 appearance at the EFMF. She combines guitar, piano and voice to provide a prevalent performance that has won audiences all over Canada, Bermuda, Alaska, Portugal, France, Germany, and the U.S. With a recently released second album *Chalk This One Up to the Moon*, Lynn has carved "her own distinctive niche in Canadian music..."

A prolific singer-songwriter, Lynn is known for her rich, clear, classically trained voice. With over 400 songs to her credit, her music



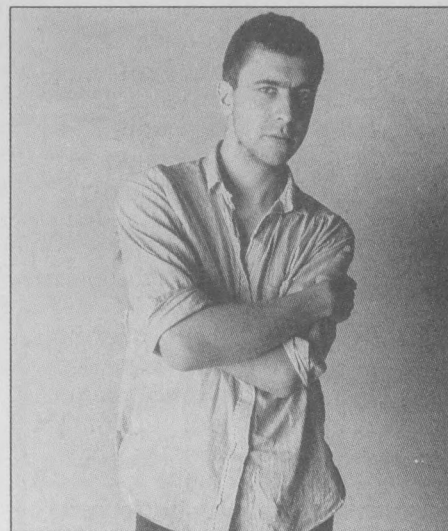
Cathy Miller

cuts the crossroads of folk, pop, and country. You may have heard her live on CBC's *Swinging on a Star*, *Simply Folk*, *Morningside*, *The Entertainers* and *Musical Friends*.

Another recording:
Lynn Miles

Cathy Miller

Chicago songwriter, Michael Smith, says Cathy Miller is "capable of astounding an audience with her vocal ability and simultaneously charming them right out of their socks." We agree. Cathy's outstanding vocal talent and sense of humor win new fans every time she performs.



Pete Morton

Audiences from coast to coast are entertained by her versatility – contemporary folk, jazz-flavored folk, and laughter-laced commentary. Diverse artists such as Bonnie Raitt, Randy Newman, Jacques Brel and Connie Kaldor have laid the influential groundwork for a style that is distinct to Cathy Miller.

Born in Ottawa, Cathy now sets roots in Calgary. Her latest release (1991), *Dance Beneath The Moon* is number three to *Superwoman* and *Footprints on the Moon*. Besides singing, Cathy continues to find time for theatre, both as a writer and actress.

David Knutson joins Cathy on bass.

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Pete Morton

Pete Morton, a native of Leicester, England, has established himself as one of the leading performers on the contemporary British folk/roots music circuit. Since his first tour of the United States and Canada in 1988, his presence is being felt on the North American scene as well. Voted "Most Promising New Artist" by *Folk Roots*, they praised Morton as being "the best the British roots music scene has produced in living memory." His charismatic stage presence and startling energy distinguish him from his contemporaries.

Other recordings:

Frivolous Love

One Big Joke

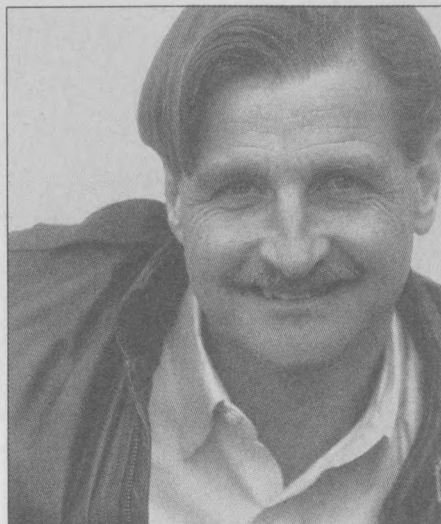
Mad World Blues

Geoff Muldaur

A founding member of the Jim Kweskin Jug Band, Geoff Muldaur began his long and luminous career in the great folk music revival of the early '60s. "Everyone wore suits before we came along."

Not looking to imitate anyone, Geoff is a master at singing and playing the blues. Audiences in Japan, Canada and the U.S. have swung to that "wait in the alley and mug 'em rhythmic thing."

Geoff started off listening to jazz greats like Louis Armstrong, Bessie Smith and Bix Beiderbecke. When he "heard those country blues" he became a fool for Son House, Robert Johnson, Bukka White, Ramblin' Thomas and Lonnie Johnson. The electric stuff came later...then the



Geoff Muldaur

gospel singers..then Puccini..then....

Geoff went on to record with his ex-wife Maria, Paul Butterfield's Better Days group, and guitar wizard Amos Garrett. His recording of *Brazil* inspired Terry Gilliam's movie of the same title. Geoff's musical style is anything but limiting; from rock-rattlin' blues to deftly arranged ballads. His performances are power-packed to please.

Other recordings (with Maria):

Pottery Pie

Maria Muldaur

Maria Muldaur fuses the distinctions between jazz, blues and pop in a way few other singers have ever done. Known for her 1974 nationwide hit *Midnight at the Oasis*, Maria continues to bring vocal power and soul to the stage.

Maria is "a one-woman, all-star show" who is welcomed repeatedly



Maria Muldaur

by fans from all over. Her authoritative way with the blues, and her special blend of sound she calls "bluesianna" has sold-out performances for over 25 years. This spring, Maria was recording in New Orleans and planned musicians on the album include Dr. John, the Neville Brothers and Amos Garrett.

Other recordings:

On the Sunny Side

Maria Muldaur

Waitress in a Donut Shop

Sweet Harmony

Pottery Pie (with Geoff)

Open Mind

Hamilton's talented acoustic rock duo Open Mind is giving Canadians something to talk about. The teaming of lead vocalist Chantal Chamberland (12-string

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Open Mind

guitar) and singer/songwriter Cynthia Kerr (acoustic guitar) produces rich vocals, perfect harmonies, sensational songs and quick wit.

Chantal, originally from Montreal, moved to Hamilton to scout out the music scene. Cynthia, hailing from Cambridge, moved to Hamilton for a change of scenery. From the moment they met, their musical chemistry began to brew...and it's been sizzlin' ever since.

Open Mind has worked with some of the top names in the Canadian music scene. These include Crash Vegas, The Skydiggers, Junkhouse, Garnet Rogers, Shari Ulrich, Andrew Cash, Jack de Keyzer, Spirit of the West and Sarah McLachlan.

With the recent release of their debut album *The Stones We Carry*, Open Mind has secured their place on the national level.

Another recording:
Give Us Back the Night

Colleen Peterson

You may have heard her on radio Luxembourg or seen her in New Orleans opening for Tom Waits. Maybe it was at the Wembley Music festival in London, England, at Massey Hall in Toronto with Gordon Lightfoot, or Nashville's Volunteer Jam with the

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Colleen Peterson

Charlie Daniels Band, or right here at the EFMF. Wherever it was, we're sure you will want to see Colleen again.

Colleen has released several successful singles in Canada over the past few years. Her latest recording *Let Me Down Easy* reached number one on Country Music News' Top 100 Cancountry of 1991. Long recognized as a top vocalist and songwriter, Colleen has won two Juno Awards and saw many of her singles hit the top ten during her 18-year musical career.

No stranger to television, Colleen has appeared all over the world, including TNN's *Bobby Bare and Friends*, *Nashville Now* and her own special on New Country. On CTV Colleen frequented *Spirit of the Country*, starred on CBC's *The Road Show*, and appeared on the *Tommy Hunter Show*.

After writing for several years, which include songs performed by Anne Murray, Sylvia Tyson, Ronnie Prophet, Gloryanne, and Kathy Mattea, Colleen has moved back to Canada. We're glad to have her back as Colleen's unique talent has definitely come of age.

Other recordings:

Basic Facts

Colleen

Beginning to Feel Like Home

Takin' My Boots Off



Lionel Rault

Lionel Rault

It's not unusual to find Lionel Rault in an intimate folk or acoustic setting one week and then catch him at a dance hall enticing blues fans to boogie the next week. Over the past two decades Lionel, alone or with a band, has been a mainstay of the local music scene. EFMF fans are familiar with Lionel – it is his third appearance at the festival. Lionel has appeared on CBC a couple of times this past year. He is currently hosting a singer/songwriter series at Confetti's every Tuesday night.

Red Thunder Cultural Society

Chadi K'azi (pronounced shah-

dey kah-zey; Red Thunder) Native Dance Theatre takes its roots from the Great Plains Nations. These dancers focus on historical and traditional movements, and adapt them to modern sign language, and dance to tell tales of past, present, and future.

Witness the warriors of long ago and veterans of the two world wars, Korea and Vietnam in *Warrior's Tribute ...* "for without the past there can be no present, and without the present there will be no future." See the struggle in *Long Hot Summer*, the Hoop dance, and the Round Dance where the joining of hands symbolize the "tradition of friendship...a circle has no end, and everyone is on

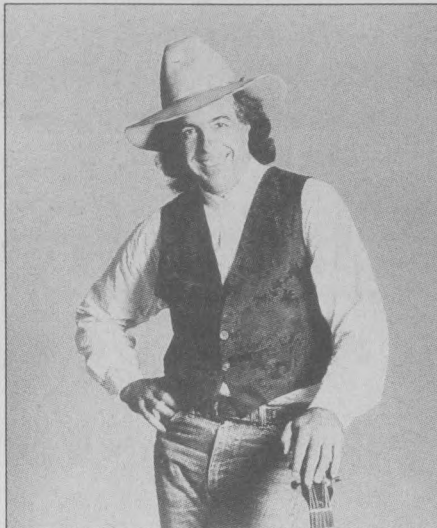
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Red Thunder



Karl Roth



Tom Russell



Lesley Schatz

60

the same level."

Dances of animals...the role of the environment...the reliance on nature for life and harmony...man's lack of respect for Mother Earth...Chadi K'azi Native Dance Theatre produces a performance that truly embodies "the spirit of aboriginal First Nations."

Karl Roth

This classically trained musician is one of "the strongest jazz violinists in Alberta." Influenced by Duke Ellington, Louis Armstrong, and Papa John Creach, Roth says, "I play instinctively. I get my chops from the back of my head and I bring them into play."

Karl currently plays in a top-flight band called The Cold Club of Canada. This swing band includes local favorites Amos Garrett, Dave Wilkie, Ron Casat and Oscar Lopez. A five-song CD, produced by CBC, is an eclectic mix of show tunes, resurrected Calypso and original numbers. Unfortunately, this CD is slated for radio airplay only. Plans are in the works for a remix of those five songs – adding seven new ones. Roth also plans to record his own CD in the not-too-distant-future. As he explains, "I expect to do this till I drop."

Tom Russell

Tom Russell has been called, "one of the great undiscovered writers of Gothic-western music" and a "tour de force of social Americana." He has been pegged for many years by "those in the know" as one of America's finest singer/songwriters. His "killer sense of storytelling and...great ear for melody" has brought his work to the attention of Johnny Cash, Jerry Jeff Walker, Janie Fricke, Ian Tyson, Nanci Griffith, Sylvia Tyson, and Katy Moffatt – all of whom have recorded his material. A superlative writing partner, he has co-written with Katy Moffatt, Steve Young, Dave Alvin, Doug Sahm, Peter Case, Nanci Griffith, Ian Tyson, Dan Zanes, Sylvia Tyson and Bob Neuwirth.

Tom will be performing acoustically this year at the EFMF. He is joined by Andrew Hardin a long-time band mate. Tom's lyrics are an introspective reflection of his worldwide travels creating a kaleidoscope of experience full of human frailties and passion.

Other recordings:

Ring of Bone
Wax Museum
Heart on a Sleeve
Road to Bayamon
Poor Man's Dream
Hurricane Season

Lesley Schatz

Lesley Schatz has been singing since she was almost three years old and writing songs the moment she learned to play the guitar. She ignores labels, simply calls herself a "singer/songwriter."

Born in Medicine Hat, Lesley lives near Lacombe. She has taken her "wide open spaces" music to China, Russia, Europe and across Canada, and recorded in Nashville, Germany, Norway and Edmonton.

Leslie was influenced by Chris Rea, Ian Tyson, Joni Mitchell, Dennis Charney, Karla Bonoff, Tom Waits and the McGarrigle Sisters. She writes songs using piano, guitar, banjo, and a small aboriginal instrument she calls a mouth bow.

Lesley hopes to continue touring to acquaint audiences with her unique style and to interest other artists in her songs. We hope she does too. Audrey and John Hyde join Leslie.

Other recordings:

Hearts Walls and Heroes
Run to the Wind
Coyote Moon

Peggy Seeger & Irene Scott

Listeners have been enjoying music from a variety of literate and perceptive women – Peggy Seeger and Irene Scott included. Peggy has recorded over 100 albums both as solo and with her late husband,

Ewan MacColl. Irene Scott has been involved in folk music since she was 14 years old.

Peggy Seeger will always be associated with *I'm Gonna' be an Engineer*, a song that was an early anthem of the feminist movement. Her "hard-hitting and very human, political songs" deal with social and women's issues. Add to this, Irene Scott's versatile, lyrical and powerful voice, shake well, and you have a duet that extends the boundaries of sound.

British folk singer Peggy Seeger and Ireland's Irene Scott have collaborated on stage to create a mixture of folk and classical sounds and techniques since 1983. Together they are sure to add something special to this year's EFMF.

Other recordings:

Almost Commercially Viable (with Irene Scott)

Familiar Faces

Songs of Love and Politics

Black and White (with Ewan MacColl)

The Seldom Scene

When John Duffey (mandolin), John Starling (lead singer/guitarist), Mike Auldridge (dobro), Ben Eldridge (banjo), and T. Michael Coleman (bassist) get together, the main objective is fun. The Seldom Scene is one of the most talented and talked about groups in all of bluegrass. The group is an accident of time, place, and circumstance.

For more than 15 years, this band has played every major bluegrass festival in the U.S., toured Europe and Japan, and has appeared on local and national television, as well as in some of the finest clubs and concert halls in the world. John Rockwell of *The New York Times* cites The Seldom Scene as "probably the best bluegrass band in the land..."

The Seldom Scene's impeccable three-part harmony combines with qualities of craftsmanship that embodies their music. By doing what they enjoy, this band has brought enjoyment to many audiences, and will continue to do so for a long time.



Peggy Seeger and Irene Scott

Other recordings:
15 Anniversary Celebration
New Seldom Scene Album
Change of Scenery
Act IV
At the Scene
Live at the Cellar Door
Best of Vol. 1
Baptizing

Al Simmons

A singer...a musician...a comic...a master of physical comedy...a hit. Al Simmons is a "Human Jukebox...a Musical One-Man Cast of Thousands." He weaves a spell that is both manic and magic.

Zany, wildly inventive, outrageous, silly..."it's very difficult to categorize what it is that I'm doing on stage." That's because you have to see it to believe it.

Simmons travels with seven cases of homemade props, costumes and inventive "new" musical instruments. This one-man, multi-prop, music-filled, off the wall performer has reduced audiences to giggles and guffaws.

You never know what to expect as Al takes you on a journey of his own secret imagination, where the emphasis is on creativity and play. As much as Al Simmons is impossible to describe, he is just as impossible to resist.



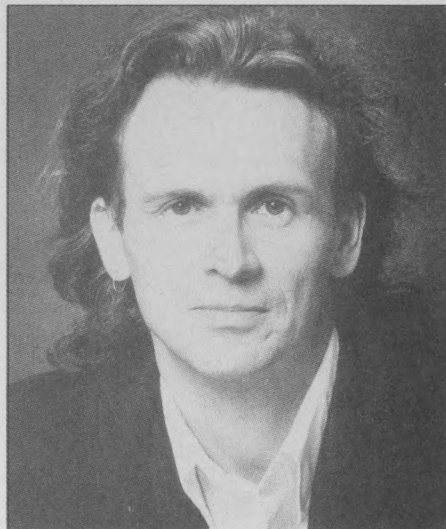
The Seldom Scene



Al Simmons



Jessica Simpson



Martin Simpson

Martin & Jessica Simpson

Martin Simpson is a guitar player's guitarist. His consummate skill and the depth of his playing is only overshadowed by "the range of his material and the passionate

expression that he brings to each performance." Martin has a deep desire to be a better musician – he is always exploring and experimenting to improve his singing, playing, and songwriting. One of Martin's most memorable experiences was sharing a stage

with the Seeger clan – Pete, Peggy, Mike, Penny and an assortment of sons and daughters. His varied musical vocabulary includes a smooth slide blues technique, thumpy English style propulsive fingerpicking and percussive technique.

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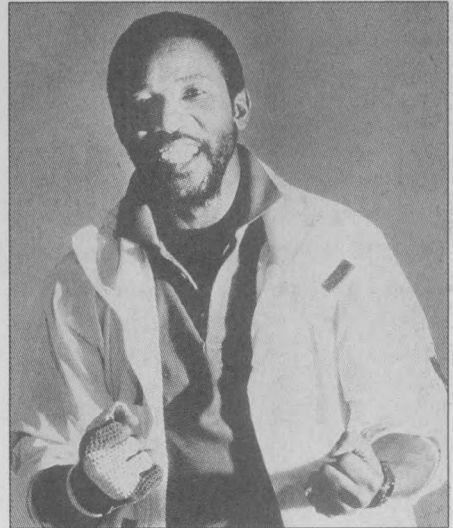
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Watson Smarch



Chris Smither



Toots and Maytals

Jessica is a dramatic, emotionally intense singer. Her style owes something to theater and something to the old Irish "sean nos" style of unaccompanied singing. Jessica's songs paint images so strong that you can almost see them – feeling what the characters feel. In her own songs, as well as the traditional ones, Jessica deftly conveys the loneliness, passion, apathy, and humor of the characters.

Martin and Jessica together provide an exciting, intelligent show. A show full of variety and artistry, and a fresh look at many traditional styles. When Jessica adds her soprano to Martin's brilliant, moaning slide guitar, "the duo inspires comparison to Clive Gregson and Christine Collister or Richard and Linda Thompson."

Recordings:

True Dare or Promise
Sad or High Kicking
Grinning in Your Face
A Cut Above (with June Tabor)
Square Roots
Nobody's Fault But Mine
Leaves of Life
When I was on Horseback

Watson Smarch

Watson Smarch is a former leader of the Deisheetan clan of the Tlingit (pronounced Klinket) First Nation. He is an expert in the traditional myths and legends of his

people, and tales of his own experiences. A respected leader of his people, he helps keep the Tlingit traditions strong.

Chris Smither

One man, one blue guitar and one towering body of work – Chris Smither is a one-man hurricane of rock-tinged blues and folk.

His new Flying Fish album *Another Way to Find You*, is bringing Chris to national prominence. Uniform rave reviews...a standing ovation at the 1991 New Orleans Jazz and Heritage Festival...he is a folk legend who is finally stepping into the mainstream.

Chris has been best known as the writer of some of Bonnie Raitt's seminal works, *Love Me Like a Man* and *I Feel the Same*. Growing up in New Orleans and on to Cambridge in the '60s, Chris spent time developing the extraordinary guitar style he describes as "one-third Lightnin' Hopkins, one-third John Hurt and one-third me."

With his instrumental prowess, voice, and music, Chris Smither is an artist in mastery of his medium – working live and without a net.

Recordings:

I'm a Stranger Too
Don't It Drag On
It Ain't Easy

Toots and the Maytals

Toots Hibbert's legendary career spans every development of Jamaican music (from ska through rock-steady to contemporary reggae). Toots and his band, the Maytals, have been together for two decades now. They have recorded many, many albums over their long career – such as *Harder They Come*, *Funky Kingston*, *In the Dark*, and *Pass the Pipe*, (to name just a few). While Toots' brand of reggae has always been noted for its soul-oriented sound, his soul is now spliced with bits of his own personalized style. Recordings:

Funky Kingston
Knock Out
Live
Reggae Got Soul
Reggae Greats
Toots in Memphis
Hour Live
Live at Reggae Splash

Triple Threat

An acoustic country-blues trio merging original songs with classics from the tradition, Triple Threat serves up a ragtime, up-tempo musical feast. Besides the darkness of Robert Johnson, their influences include Blind Boy Fuller, Sonny Terry and Brownie McGhee, and the Memphis Jug Band.

Triple Threat is Bo Travis (harmonica and vocals), a veteran



Triple Threat



Lucinda Williams

of folk, bluegrass, and country bands, and an alumnus of Dutch Mason's blues bands; Johnny V (guitar, slide and vocals), former leader of Johnny V and the Houserockers; and Tim Williams (guitar, slide and vocals), a fixture on the Alberta festival/folk club scene who has written for film, stage, and radio, recorded a handful of Canadian country hits, been opening act for "almost everybody" and had his songs recorded by Valdy (among others).

Triple Threat's approach is so old, it's almost new...two guitars, a harmonica, three very talented players/singers/writers doing what they love. "The fun spills right off the stage into the crowd."

Lucinda Williams

Lucinda is a cult artist precariously close to breaking into the mass-consciousness. She won our hearts when she appeared at the EFMF in 1989. Blending musical influences, she sings about the ups and downs of romance, "I like to dig beneath the surface and get into the human psyche, to look at the human condition. Even if the song doesn't have me in it, I'm there watching."

Best known as a country blues artist, she has been hailed by both the rock and alternative music crowds. Her lyrics "get right down to basics while avoiding tired rhymes and moony sentiments." A variety of styles and music are a reflection of the many areas that she has lived in - Louisiana, Texas, Mississippi, Arkansas, New York and Los Angeles.

Playing with joy and authority, she delights and enthralls her audiences with her vibrant performances. Lucinda's debut album, *Lucinda Williams*, was released to her growing and loyal audience. The album received rave reviews from the press - *Rolling Stone* - *The New York Times*.

The EFMF audience will once again enjoy hearing Lucinda's warm and saucy songs played by a straight-ahead troubadour.

Recording:

Happy Women Blues

Kathleen Yearwood

Kathleen Yearwood exudes a "striking calm, an alert sense of humor, a schooled mind, and an inspiring sense of enterprise." Her music deals with a theory that our history has to be understood in order for there to be a present. Basically, if something seems dead and useless to you, it can still have an effect on you - so don't ignore it. Kathleen prefers to identify her music as "boundary-pushing, non-sentimental folk."

Recordings:

Panik and Death

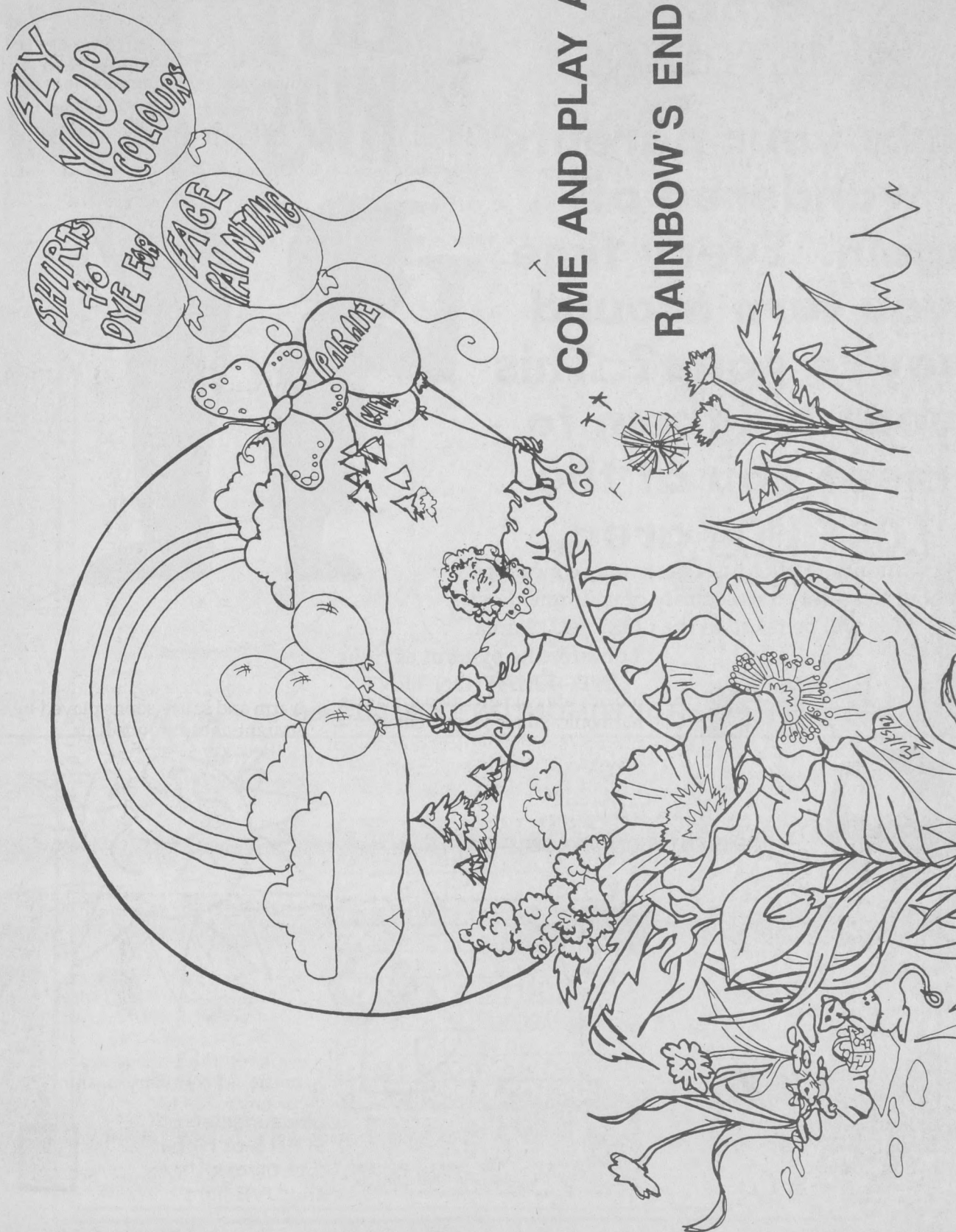
Housework

Dead Branches Make a Noise

Universal Incest



Kathleen Yearwood



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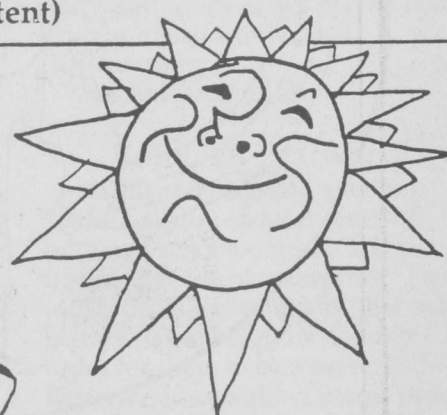


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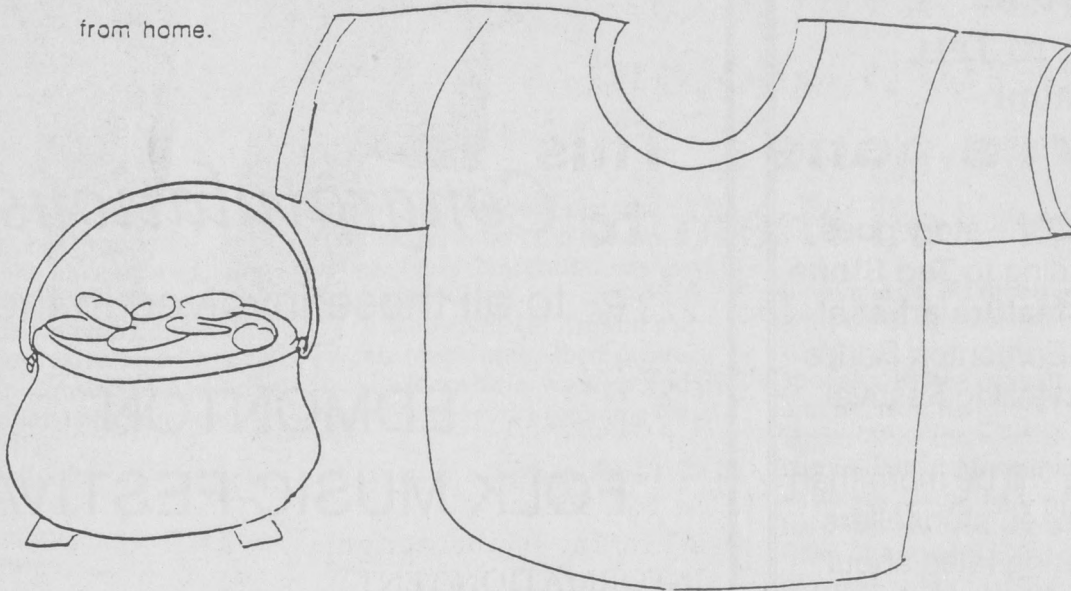
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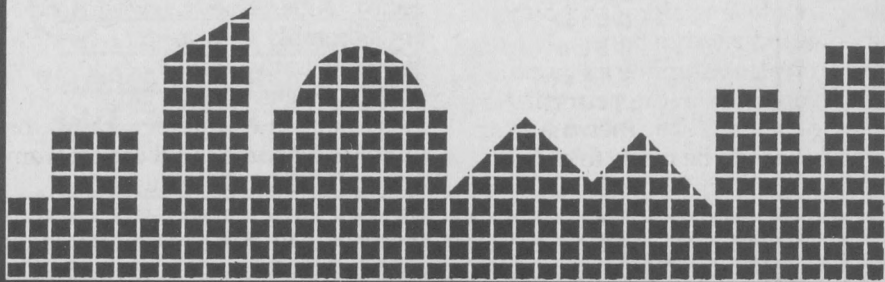
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CRAFTS

Entertainment, Art, and Education with *Les Bucherons*

by Ivone Martins

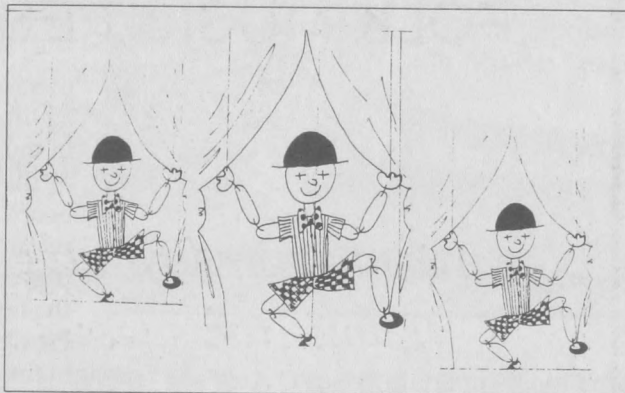
Les Bucherons (The Lumberjacks), is a group of performers who have danced, sung and told stories at schools and festivals (including the Edmonton Folk Music Festival) across Canada. Their program consists of traditional French-Canadian entertainment. Costumed in the fur hat and sash of the voyageurs they play the accordion, spoons, rhythm bones, saw, etc., and sing songs to celebrate themes such as the Maple Sugar Festival.

Les Bucherons hope to educate as well as entertain. Their program is bilingual. Before school appearances they have the children watch an instructional video so they are prepared to sing along and play the spoons and rhythm bones. The children also assemble *les gigeures* which are used in the performance. *Les gigeures* are little men made of wood that can be made to dance because their limbs are loosely jointed by wood dowels and screws.

Over the years, the group's members have changed with the exception of the founder, Gilbert Parent. Gilbert's mother, Marie, and father, Albert, used to be part of the

group. Marie would play the spoons and Albert the rhythm bones. Now they craft items used in the performances.

Known as *Les Artisan's Parent*, Marie and Albert produce the kits to make *les gigeures* and a horse which works the same way.



They also make spoons and rhythm bones. Albert does the woodwork and assembly. Marie costumes (*les gigeures*), sands, varnishes, and paints. She is also in charge of packaging and shipping. They work out of their home to fill orders from across Canada. The finished products are beautiful and meticulously crafted. *Les gigeures*, delightfully dressed in toque and sash, dance a wonderful, noisy jig.

Through the years the Parent's have made many

innovations. At first they played with metal kitchen spoons. Since then, they have made wooden spoons with the cups on the outside and the handles glued to a centre block. Now the spoons are easy to use, and have a tone that can be varied by changing the size and hardness of wood used to make them. Rhythm bones are now made of wood rather than the hard to get moose or elk rib bone.

Marie sees the crafts and music of *Les Bucherons* as a way of preserving her family's heritage. She traces the history of the crafts back to when her father and husband were lumberjacks and spent the winter months at logging camps in Quebec. While there, they would use pocket knives to carve toys for their children. Friends and family singing, dancing and playing music was the entertainment when she was growing up.

The efforts of *Les Bucherons* and *Les Artisan's Parent* to keep their heritage alive and to bring together the French and non-French Canadian communities have social value as a unifying force. Their message and talent is being shared outside Canada as *Les Bucherons* perform and display crafts at the World Exposition 1992 in Seville, Spain.

CRAFTING THE GUITAR

°°° Ivone Martins

70



aspects of the guitar's top, tone and tensile strength, D'Arcy has to find which piece of wood "tones out better" before he shapes and glues. Tensile strength is manipulated by making the wood the right thickness "to reach the critical flexing point". The bracing system inside the guitar has a flexible pattern. It can vary in terms of material used, thickness and placement and must be adjusted and readjusted until what works for that guitar is established.

A great deal of skill and precision is required to make a guitar. This is exemplified in the positioning of the frets — the ridge on the finger-board that marks the required placement of the player's fingers to produce the notes. D'Arcy uses a Plexiglass template to cut the

In Edmonton, just off the well known Whyte Avenue, beside the famous Bee Bell Bakery, there is La Guitare Classique. This shop sells distinguished lines of instruments and also houses the workshop D'Arcy Greaves, a guitar builder. D'Arcy builds any type of acoustic guitar: acoustic bass, classical cutaway, steel string, etc.

To build a guitar there are quite a few varieties of wood that can be used and the selection depends on features such as grain,

and most important, tone. D'Arcy's training as a botanist, and a piano and guitar player helps him predict which raw wood will make an instrument with a good tone. He goes into the forests of British Columbia to select soft woods, such as cedar and spruce, for himself and also for other guitar makers.

The actual construction of the guitar takes three to four months because certain steps are time consuming and require many adjustments. For instance, to achieve the two most important

frets into the finger-board. If this is not done precisely the notes in the scale will sound "sour".

D'Arcy uses traditional tools and those he has adapted or made for himself. Many tools are too specialized or too expensive to be purchased. For example, each guitar maker must make her/his own moulds "it is his signature.", and these moulds are needed for each part of the guitar and for every variation. D'Arcy learned finishing from the fine guitar maker Jean Larivée in Victoria, B.C. The finish,

for example, inlaid mother-of-pearl trim, adds to the guitar's beauty.

At the last Edmonton Folk Music Festival, Louis Perez of Los Lobos played one of D'Arcy's classical electric guitars and liked it so much he ordered one. Typically, D'Arcy builds to order. He invites the customer to his workshop to see and participate in building their guitar. The owner then becomes closer to, and understands more, about the instrument. D'Arcy learns more what the customer wants and how she plays. The guitar can be built with customized features such as a particular tone, wood pattern, neck width, etc. Because of the care put into it and its many qualities, the hand-built instrument can be a much better value than a commercial one.

At the Edmonton Folk Music Festival this year, someone will win the guitar which D'Arcy made especially for and donated for the event. Through this D'Arcy wins the opportunity to contribute to the craft that is his love and livelihood. We win the continuity of true craftsmanship and perhaps the chance to listen to an instrument of fine quality.

M **ore thanks**

from
The Producer
Edmonton Folk Music Festival

First and foremost, my family Lorie and Maeve. Gary Cristall, Holger Petersen, Richard Flohil, Cam Hayden, Pierre Guerin, Rosalie Goldstein, Mitch Podolak, Kevin Wickham, Kurt Bagnell, John Courtney, Derek Andrews, Steve Edge, *FolkRoots* Magazine, Les Siemieniuk, Dick Finkel, Jim Rooney, Rick August, Ken Rooks, Sherrill Meropoulis, Jim & Jeanette McLachlan, Rod Campbell, Peter North, Mary Thurber, Good Radio Stations, Folk Festivals Everywhere, Jerry Stoll, Tom Coxworth, Joanne James, City Media Club, WOMAD, Andy Donnelly, Lloyd Fitzsimonds, North American Folk Alliance, Vic Bell, Good Music Agents, Michelle Emslie and many others - all of whom helped to program this Festival. For special services in '92; The Cloverdale Community League, Edmonton Festivals Consortium, Petersen Travel, Jim Edwards M.P., and Scott Thorkelson M.P. Lastly, the outstanding Staff, Volunteers, Board, Sponsors and patrons of the 1992 Edmonton Folk Music Festival. Amen and Thanks,

Terry

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Tilley Bonnema
Tsoi's Jewelry
 Jewelry (Pearls, Coins, etc.)

Carol Bradley
 Raku pottery (No jewelry)

Pamela Brown
Just Plain Folk
 Folk art; wooden medium

Tracy Brown
Isis Jewelry Design
 Silver jewelry, book marks
 boxes

Ken Chambers
White Trash Whittlin'
 Antler Carvings, antler
 jewelry

Dean Couillard
Altec Industries
 Tie-dyed clothing

Shawn Cunningham
Front Step Forge
 Metal smithing (No jewelry)

Buddy & Haille Du
B & H
 Stamp Jewelry

Peter & Elli
The Clayworks
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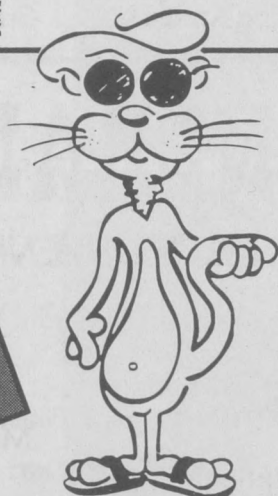
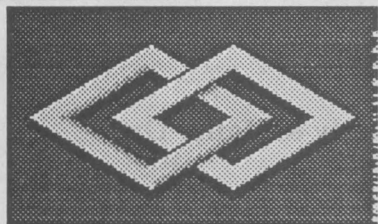
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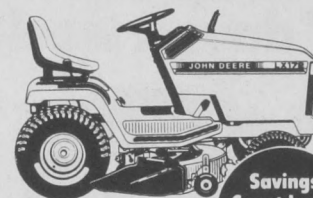
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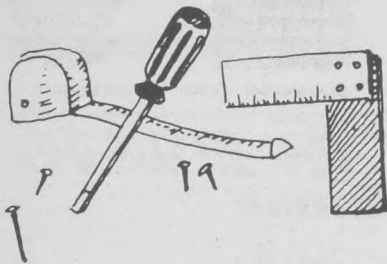
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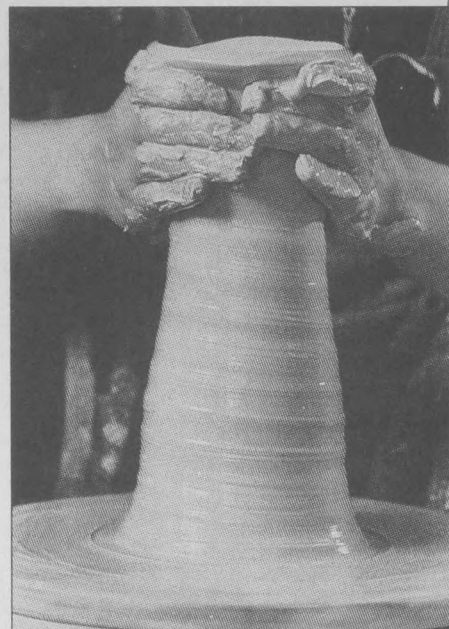


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THE EDMONTON FOLK MUSIC FESTIVAL

TH GLORIOUS YEAR.....

Creating a riotous assembly in a pastoral park takes practice - lots of practice. Of course if all else fails, the odd swear or prayer never hurt. But divine intervention aside, the Edmonton Folk Music Festival continues to evolve 13 years after Peter Gzowski compered the initial event in Gold Bar Park.

This year the site layout has expanded to improve the location and sound quality of the daily workshops. The sound from the mainstage also receives a boost up the slopes with an additional tower of speakers. More toilets? But of course. Besides, 1,000 volunteers - the bon amis army - will ensure everything runs smoothly for the 40,000 or so who will trek through the turnstiles this weekend.

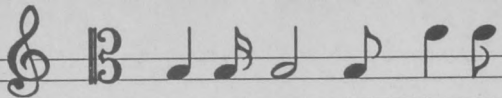
By Rod Campbell

.....
"I believe we have the strongest volunteer corp of all the festivals in the city - of all the major folk festivals in Canada," says producer Terry Wickham.

"In Edmonton, the volunteers carry a lot more responsibility. They do more tasks, which keeps our staff low, which keeps our ticket prices down. We are committed to keeping ticket prices as low as possible."

Of course changes develop slowly for an event this size, and for good reason. Rain could alter receipts by an estimated \$150,000 reckons Wickham. Favourable weather produces record crowds. For the most part, the sun has shone for the past three years, generating a small surplus. Substantial sponsorships and savvy marketing techniques helped eliminate a 1988 deficit of \$65,000. And as the Box Office Sales blossomed so did the artistic budget.

While early festivals featured such sixties icons as Tom Paxton, Ramblin' Jack Elliott, Odetta and Dave Van Ronk, that all changed when Holger Petersen replaced Don Whalen as Artistic Director in 1986.



Petersen booked rising stars like Lyle Lovett, Robert Cray, Rosanne Cash and Rodney Crowell. He also brought in celebrated Texas songwriters like Jimmie Dale Gilmore, Butch Hancock, Robert Earl Keen Jr. and Doug Sahm to Edmonton before they gained international notoriety.

Wickham took over in 1989, and stamped his identity on the music by introducing local audiences to pungent global performers like Fatale, The Four Brother, The Kafala Brothers and Mari Boine Persen. He also built bills around vital popular acts like Violent Femmes and Emmylou Harris, rather than yesterday's heroes such as Donovan or John Sebastian.

a balanced programme: male versus female; old acts versus new, local performers versus national, international. After all, the festival's mandate encourages the promotion of new Canadian talent. As for

expanding the weekend's activities to include a Thursday night concert. Wickham would like to try bringing in name acts on the scale of Van Morrison, and charge around \$10, a ticket as a bonus for

1,000

VOLUNTEERS WILL ENSURE

EVERYTHING RUNS

SMOOTHLY FOR THE

40,000

OR SO WHO WILL TREK

THROUGH THE TURNSTILES

THIS WEEKEND.

78

"My basic philosophy is to get the best musicians and singers one can afford. That's it in a nutshell," says Wickham.

Within the framework of that philosophy, he also strives for

the future? Look for a taste of South American and East European folk roots on upcoming bills.

A gaze into his crystal bucket also reveals the possibility of

those who buy earlybird passes.

"Van Morrison for \$10, don't you think that's a good deal?"

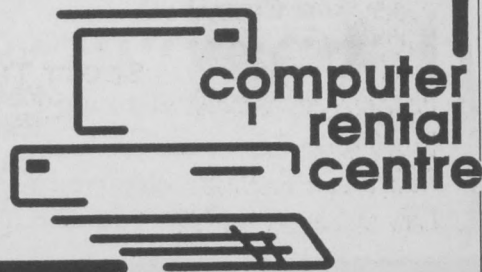
Well, yes I do. But he quickly

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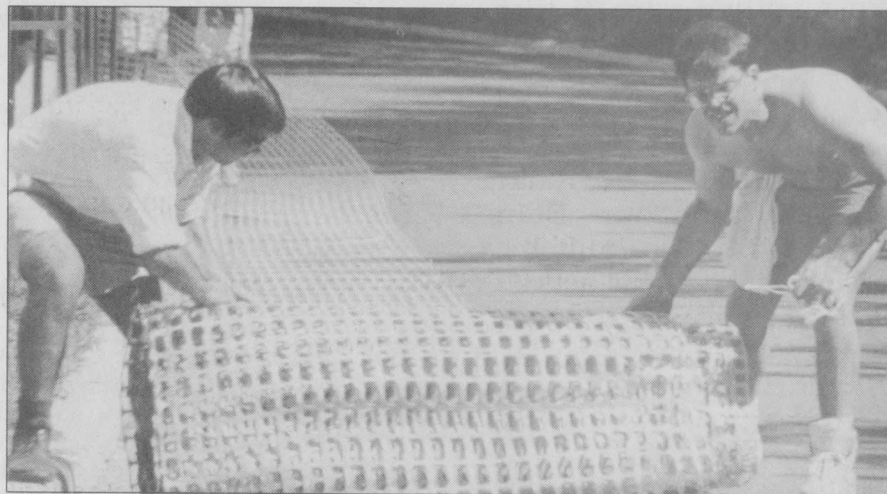
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points out that concept is a personal goal. In order for it to become festival policy it must receive support from the festival's nine board members as well as the City and local communities.

"I just think we go through an

awful lot of work for three days I would like to see it go to four".

On an equally adventurous front, he would also like to find a permanent, year-round home for local folk-roots music revelers and promoters - something on the scale of the Yardbird suite operated by the



79

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Edmonton Jazz Society. This building would act as offices for the folk festival, yet still have room to hold an audience of 200 or 300.

"I like the dreams of the future better than the history of the past", Thomas Jefferson once said that. Terry Wickham didn't but he should have.



SCOTT THORKELSON
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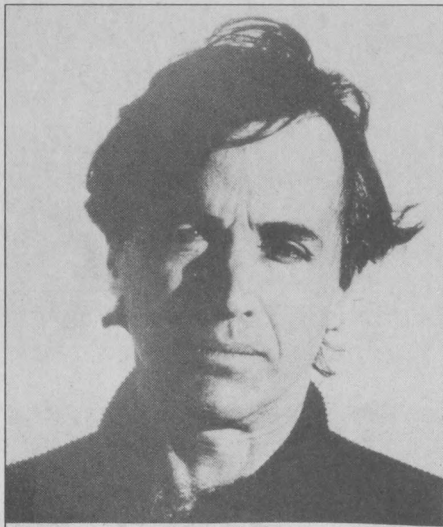
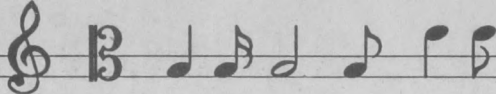


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Ry Cooder

Ry Cooder

Ry Cooder is an adventurer who has travelled along many musical highways. He is a legend among musical giants who have performed at the EFMF over the years such as Bobby King and Terry Evans, and Flaco Jimenez. David Lindley, an old friend and collaborator, is also performing at the festival this year. Ry Cooder continually seeks new directions as seen in albums *Bop Til You Drop*, *Jazz*, and *Get Rhythm*. He doesn't limit his talents to recording and performing — he has done scores for movies such as *The Border* starring Jack Nicholson. Ry says, "...people need to be surprised, because that's when you really start listening, when you irritate the spinal column just right. I feel the audience should have that experience where music gets down into your muscle fiber." We are sure that you will be "irritated" in just the right way!



Ani DiFranco

Ani DiFranco

Ani DiFranco's unswerving sentiments rip the dust covers off society and take a straightforward look at identities, relationships and hypocrisy. She's been lauded for the rock-hard edge of her songs, which is perfectly matched by her strong guitar and urgent voice. Pay careful attention to her lyrics and her voice, strong and evidently well-trained. Ani DiFranco, a Buffalo, N.Y., native, is described as an "urban poet", and at the age of 21 has already released three albums. To quote Ani, her songs don't just lie down; they're right up there fighting. Ani has just released her third album *Imperfectly*.

Upper Crust

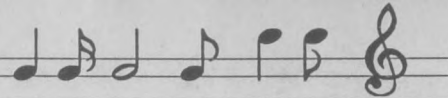
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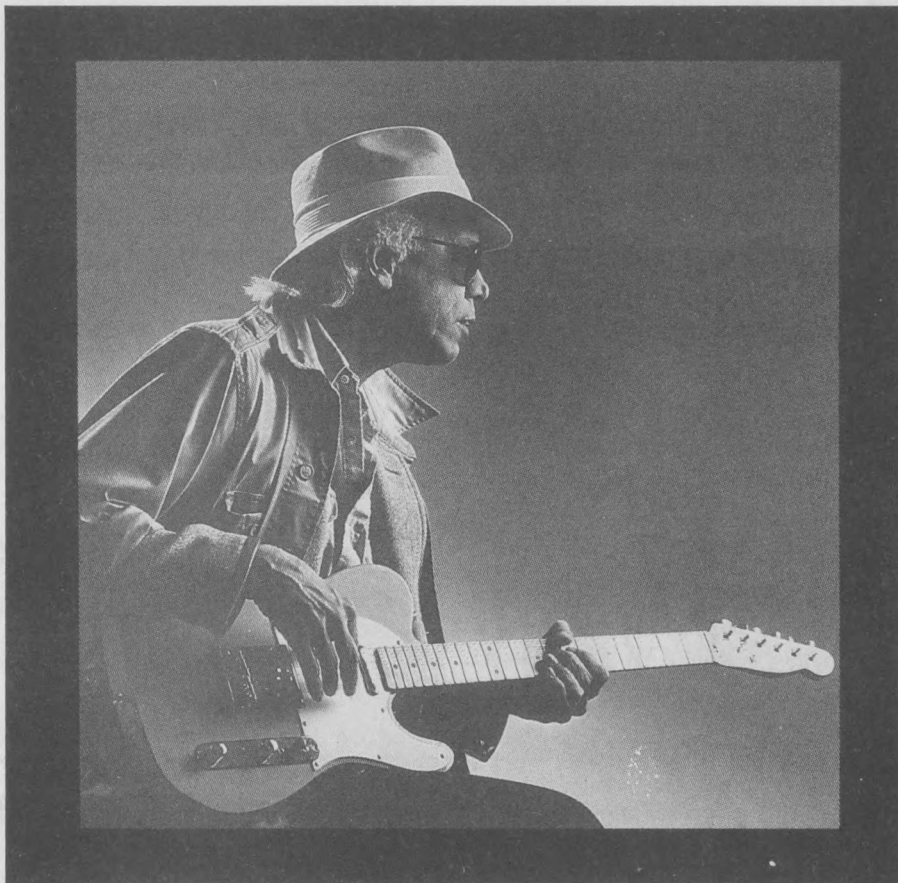
A M O S P H E R E

Great guitar hero grabbed by Rod Campbell

A pale winter sun salutes the big sky over Turner Valley, then slips behind the mighty Rocky Mountains. Blackfoot, Peigan, Sarcee and Stoney Indians watched this daily ritual for centuries. Now it's Amos Garrett's turn. And as the night shuts out the day, a courteous, yet resolute Garrett sits down to tell his tale.

Considered as lyrical and fluid a guitarist as any to benefit from the electric genius of Leo Fender, Garrett earned his spurs recording with such deviant roots acts as, erm...Stevie Wonder and Todd Rudgren. OK, he also did the odd album with Bonnie Raitt, Paul Butterfield, Emmylou Harris, Elvin Bishop, Geoff and Maria Muldaur and Ian and Sylvia Tyson. In fact, Ian now lives 15 miles down the road on a ranch bought from the royalties of Neil Young's cover of *Four Strong Winds*. They seldom see each other now, though, due to conflicting schedules.

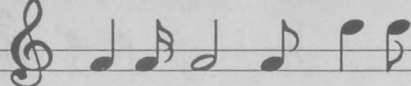
But once upon a time in the east, Toronto actually, Tyson came up with the novel idea



of forming a country-rock band. This was 1967, and The Flying Burrito Brothers had yet to get off the ground. But Tyson's *Great Speckled Bird* took wing with Garrett's musical muscle.

"Just around that period of time, I was playing fairly traditional blues, and also country in the style of, say,

James Burton. Telecaster players mostly. When I played with Ian and Sylvia in that band, it was the first time I actually played with a pedal steel guitar player. And... I invented this system of bending up to three and four strings at the same time because I wanted to double some of the parts that our steel player Buddy Cage



was playing," says Garrett.

"I just discovered that a lot of the manual multi-string bending... sound good in other musical forms beside country music... There were shapes that worked fairly well in blues and R&B and pop contexts. And that's where my style started to surface; although that's only one aspect of it."

Folk music flourished in Toronto in the '60s. And Maria and Geoff Muldaur - two veterans of the Jim Kweskin Jug Band - often frequented the city's coffee houses. They wanted to recruit a band that could fuse blues, jazz, gospel and

country. So they convinced Garrett to join them in Woodstock in 1969. With Albert Grossman managing their affairs, they produced two lacklustre albums that never reflected their immense collective talents.

To make matters worse, the Muldaurs' marriage disintegrated, and Maria left for Los Angeles in 1971. Geoff and Amos joined blues harmonica wizard Paul Butterfield's Better Days. That band stayed together for two years, breaking up mainly for business reasons. Sadly, Butterfield died of a drug overdose in 1987.

Back in the city of angels, Maria was in the process of recording her solo debut. As always, she called Garrett to supply the spit and polish. Maria Muldaur sold a million copies in the U.S. Best of all, the single *Midnight At The Oasis* went Top 10 worldwide thanks in no small part to a dreamtime solo from Garrett. Possibly, it's his finest hour.

"That became my calling card... A lot of people heard that solo. It was a real good example of my style and created a lot of interest in my playing. It got some good press... and Chet Atkins said

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some nice things about it.

Stevie Wonder too. He immediately hired Garrett for the *Songs In The Key Of Life* sessions. "But the tape that we did the song on self-destructed during the mix. He wanted me to go back - they had to re-record everything on that reel of tape - but I couldn't because I was busy with Maria."

And busy he remained. Living in San Francisco, he split his time between both Muldaurs and countless sessions. Finally in 1980 he recorded his own album, *Go Cat Go*.

"I had wanted to make my own records and start my own band for sometime. Mostly because I really like to sing. I consider myself a very

underrated singer, as a matter of fact. But that happens when you're a guitar hero," says he with tongue firmly planted in cheek.

Amos behaving' (1982) and *I Make My Home In My Shoes* (1989) followed, as well as *The Return Of The Formerly Brothers* (1989) - a collaboration with Texas Tornado Doug Sahm, and former Blaster, Gene Taylor. That platter won a Juno - the Canadian equivalent of a Grammy - as roots album of the year.

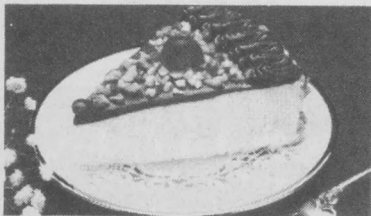
Working more and more in Canada with his R&B combo, The Eh! Team, Garrett finally moved to Turner Valley, 30 miles south-west of Calgary, in 1989. Now his pet project involves the

outrageous Cold Club (as opposed to Stephane Grappelli and Django Reinhardt's Hot Club). With a revolving line up that sometimes includes Maria, they delve into swing jazz as well as ... Well, you tell them Amos. "French musette waltzes, a Jakartian folk song, a calypso from 1906, we've done an original piece which is sung in the voice of a dog that's been locked in its house after its owner has left for a day ... We've done a Fletcher Henderson big band piece and two Broadway show tunes... It's a passion more than anything."

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True folk ways and folk expressions, can be measured by how clearly they mirror the experience of the group. While appreciated by all music lovers, historically black gospel music often served as inspiration for a race of people who dared to defy slavery as their final destination, join Reverend C; you will not regret it.

Turn Your Radion On
continues on page 93

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Richard Dyer Bennett	20th Century Minstrel	(1913 - 1991)
William Bidon	Poet/Publisher	(1951- 1992)
Willie James Dixon	Blues Legend	(1915- 1992)
Champion Jack Dupree	Barrelhouse Pianoman	(1910 - 1992)
Linda Fallon	Folk Organizer	(1952 - 1991)
Bill Graham	Promoter	(1931 - 1991)
Dave Guard	Folk Musician	(1934 - 1991)
Jorge Link	S. American Folk Musician	(1942 - 1992)
Joan MacIsaac	Singer/Songwriter	(1955 - 1991)
Guthrie T. Meade	Researcher	(1933 - 1991)
Clarence "Big" Miller	Blues Legend	(1922 - 1992)
Jean-Bosco Mwenda	Guitarist	(1929 - 1991)
Fred Redden	Nova Scotian Ballad Singer	(1912 - 1991)
Jim Ringer	Singer/Songwriter	(1936 - 1992)
Earl Robinson	Labor Songwriter	(1910 - 1991)
Judy Roderick	Blues Singer	(1942 - 1992)
Gamble Rogers	Storyteller/Guitarist	(1937 - 1991)
Morgan Sexton	Ballad Singer	(1911 - 1992)
Headman Shabalala	South African Singer	(1945 - 1991)
Johnny Shines	Blues Guitarist	(1915 - 1992)
Vernon Solomon	Texas Fiddler	(? - 1991)
Danny Starobin	Musician	(1947 - 1991)
Arthur Stern	Almanac Singer	(1916 - 1991)
Win Stracke	Bard of Chicago	(1908 - 1991)
Anne L. Warner	Song Collector	(1906 - 1991)
J.E. "June" Whalin	Texas Playboy	(1907 - 1991)

JOAN MacISAAC

SOME MEMORIES

When asked to write a few words on the passing and the absence of a wonderful friend and musical companion (fresh off the highs and lows of her memorial concert as I was), I immediately responded in the affirmative - not quite realizing that pen and paper is not how I would ideally choose to commemorate Joan. However, a concert of her music is past; a solo guitar rendering of one of her precious melodies is in the future; sharing some memories with you is right now - so recycled paper and a halting pen it is! Joan's friendship is now a pleasure I must mix with pain and nostalgia and share with you as unselfishly as she shared anything with anybody any time.

By
Lyall Steel

We first met in 1981 when we were introduced outside a local theatre by a mutual acquaintance, whereupon Joan asked me if I would be interested in working with her. I shocked her by replying "only



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if I liked the material" but she quickly regained her composure, saying she had heard me play and I was the guitar sound she was looking for. She was soon to record a number of her pieces for a CKRA (now 96 K-LITE) production called RA LIVE and this could be our chance to play together and get paid.

As an instrumentalist I am most immediately attracted (or not) to melodies and I still recall how taken I was with hers - Wintersong, When I Can't Play, I Hover Over and still my favorite - Anniversary Song. In addition, who wouldn't want to arrange a lullaby entitled Oh Mother How Pretty The Moon Looks Tonight? Though a traditional Irish tune, Joan had preserved it in her



own inimitable, mellifluous fashion. It was the first piece I felt compelled to work on, Joan was immediately enthused, and I set forth adding guitar parts to her already "steady-like-clock" self-accompaniments.

She seemed to glow when we played together and though too timid to criticize, any drop in her sizable enthusiasm would be readily evident and I would have no qualms about trying something differently - 'less is more' was a recording philosophy we shared. Though still a short distance from "friendship", I could see Joan was one to whom all precarious possibilities of such a pursuit could be safely and openly entrusted.

Having enjoyed our first

collaboration in the studio Joan asked me to arrange and perform on her debut LP Wintersong and several of the impromptu moments from the RA LIVE session served as a starting point. One of my more focused memories was the professionalism and trust in others she displayed when we recorded the aforementioned lullaby in three takes "off the floor". In general, all who worked on the LP were blessed with her interminable patience and encouragement when things went badly and her willingness to share her elation when things clicked. I know at times she was supporting me when I should have been supporting her. However, my chance came when she was recording her final vocals. She seemed to feel such a need to sing for somebody (an oft-

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unrewarded compulsion, yet an always-honest sharing for her) so I often sat on the floor beside her while she sang her heart out. How well I recall the sparkle in her eyes when the music flowed and how her laughter at mistakes would linger on until suddenly she was singing again with the same effervescence and angel spirit of her laughter. Lastly, her sincere thanks (and usually wine and a meal) were always forthcoming after every session - whether fruitful or not. Seems to have faith in something that I wish I'd known about.

The next stage in our professional life (friendly visits and late-night chats and chuckles a given) would be the next 3-4 years when I toured on and off with Joan, usually with her brother Larry playing bass guitar. This could have entailed 3 to 4 weeks in Ontario, a short 2 or 3 gig mini-tour in Alberta and Saskatchewan, or just a quick week-ender to Calgary where

Joan was extremely popular at the numerous folk clubs there. Varied and multi-colored are tales of life on the road and most of ours were too damn silly, too personal or simply too hazy to recount here. Suffice it to say that Joan's endearing qualities of sharing and caring endured and I was well looked after, making a nomadic existence more than tolerable. A song and a laugh were always at hand.

It is perhaps only hindsight now that permits me to even mention that somewhere along the way in 1985 Joan's inner world

became clouded and "a song in the heart" was not enough to see her through. Depression struck, and how were we to know at the time if it would pass or worsen - we now know!

I was not travelling with her in August 1985 when she succumbed to the inner struggle and wisely sought help. I received a phone call from her shortly thereafter, from a local hospital where she had admitted herself for psychiatric treatment - the next leg of her painful journey had begun. Although gigs such as Expo 86 would follow, I don't believe

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Joan ever got back on the track that so unjustly eluded her.

I spent 1987 out of the country and was sorely disheartened to see Joan still struggling with her inner voices when we visited in Saskatchewan in 1988. I returned to live in Edmonton later that year and the next three years Joan and I would visit, more often than not, in the hospital. During that time a tremendous individual effort would produce her second LP *Personal Colours*. Several pieces on that recording illustrates how her concern for others shines through. Some were even written in the hospital or based on experiences there (such as *Genevieve* - a beautiful melody I could not resist

arranging for solo guitar).

Through her recordings and live performances, as well as her openness and public discussion of the crippling disease of depression, we are reminded of her courage and stamina. There remains no doubt that though she tried and stumbled, she tried and tried again and as always, her thought for the well being of others accompanied her attempts at recovery ... like the strains of a guitar supporting a faltering melody.

On Aug. 19, 1991, Joanie found some peace and quiet. Her songs will always be there.....somewhere in my mind.....but I'd love to hear her laugh again.



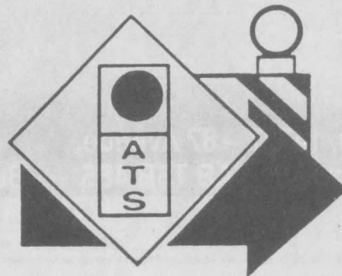
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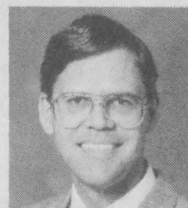
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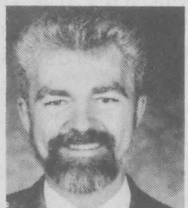
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
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BIG

MILLER 1922- 1992

By Helen Metella and Roger Levesque, Edmonton Journal staff writers



Jazz-blues singer and trombonist Clarence "Big" Miller, one of the most acclaimed bluesmen in Canada died recently in Edmonton. Miller, 69, suffered a heart attack at his South Side Edmonton home and was later pronounced dead at University Hospital.

"They don't make musicians like that, they don't come out of school," said Brian Dunsmore, the co-host of *Ragtime to Rolling Stones*, Athabasca University's radio documentary series on music. "You can teach the style and characteristics of the music, but you can't teach the guts of living on the street and the lessons of an era."

A beloved institution on the Edmonton music scene since moving here in 1970, Miller played with an astounding assortment of jazz superstars over his 50-year career, including Duke Ellington, Count Basie, Woody Herman, Miles Davis and Wynton Marsalis. "He was able to tell us about fundamental things, which we were getting from him first hand, which we never would have got at all without him," said band leader Tommy Banks, a friend for nearly 30 years. "He was the last of the Kansas City blues shouters," said Dr. David Gregory, a music history professor who co-produced Miller's last released recording, *Live at Athabasca University*. "He represented a fusion of mainstream jazz singing with that Kansas City blues shouter tradition. He was also a very fine straight jazz singer and improvising scat singer and a pretty good all-round

musician too."

Clarence Horatius Miller was born in Sioux City, Iowa on Dec. 18, 1922. His father was a Sioux Indian and a preacher; his mother the descendant of a black slave. Miller put his first band together as a high school student in Kansas City and both booked talent and performed, during his Second World War tour of duty. He joined Lionel Hampton's orchestra as a singer in 1949 and was a featured performer with pianist Jay McShann orchestra for the following five years.

During the '50s he recorded for the Savoy and United Artists labels and was marketed as a crooner with sex appeal, according to Calgary artist manager Rhonda Taylor, who first saw him play in New York during that period, and went on to co-ordinate several of his European tours during the '80s.

In the late '50s, Miller was a fixture in such renowned jazz venues as New York's Birdland, Chicago's Cotton Club and Detroit's Flame Showbar. But with racism rampant throughout the U.S. in the mid-'60s, he moved briefly to Australia and Honolulu, working as a performer and booking agent.

In 1967, he rejoined bop-vocalist Jon Hendricks' *Evolution of the Blues Song* stage show. The tour ran out of money in Vancouver, stranding Miller. He started working nightclubs to finance his way back to the U.S. Invited to play Tommy Banks' Embers club in this city, he encountered a friendly musical community and an atmosphere refreshingly devoid of the prejudice he'd endured in the States. In 1973 he became what Banks calls, "the proudest Canadian citizen ever."

"When we were on the road he'd always run into famous people who instantly recognized him and would ask, 'What happened to you? You're living *where*?'" recalled Banks. "He'd just smile and say, 'I'm all right, man.' He was, I think, a completely satisfied man. He rarely had the blues in Edmonton. Probably because he didn't allow himself the time.

With Banks' orchestra, Miller won a Juno Award in 1979. In 1981 he helped found the Edmonton Jazz City Festival. He appeared several times in Switzerland's prestigious Montreux Jazz Festival and toured Japan, En-

gland, Belgium, Denmark and Yugoslavia. Although Miller himself had lost count, Banks and Taylor estimate he recorded between 10 and 15 discs since the '50s. Playful and tireless, Miller refused to retire. Despite fragile health brought on eight months ago by a bleeding ulcer, and the immense girth that accounted for his nickname, he had recently completed a tour of Alberta and British Columbia.

Miller also appeared frequently on film, with roles in *It's A Mad, Mad, Mad, Mad World* and *The Big Meateater*. In 1981, the National Film Board made a documentary of his life called *Big and the Blues*.

In addition to a full agenda as a performer, Miller was also an educator who taught at the Banff School of Fine Arts, Grant MacEwan College and scores of schools around the province. In 1985, Athabasca University awarded him an honorary doctorate of humanities for his independent study and teaching of jazz, blues and gospel music.

"He was a beautiful, giving human being," said Taylor, adding he could also be blunt with young musicians he felt weren't up to snuff. "More than once he said to someone, 'Why don't you go back to cooking?'" smiled Taylor. Nonetheless, Miller believed that music was a true reflection of life's best and worst elements.

As he said in a 1989 *Journal* interview, "Every day that you live you have some part of that day that is a low part or a high part. Blues can be either one, happy blues or sad blues. It's just a matter of tempo, fast or slow, and the lyrics that tell the story. You can have moments of joy in the blues, just like anywhere else."

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Host Lesley Ewen brings listeners stories

and information about the latest developments in music. Contributors include: Terry Mulligan (MuchMusic), Allan Greg (manager - Tragically Hip), Christine Lavin (New York folksinger), and Mary Ann Hobbs (New Music Express - London correspondent). "If something is making music news - anywhere - the audience will hear it on THE BEAT", says executive producer Robert Ouimet about this Vancouver-based program.

- **PRIME TIME**, *Monday through Friday 8:05 p.m. on AM*
This is not a music show by the customary definition, but host Geoff Pevere often includes a current look at the influences and prominent people on the folk and blues scene in his 55-minute nightly program.

- **SATURDAY NIGHT BLUES**, *Saturday 11:02 p.m. to 1:00 a.m. on AM*
Blues aficionado Holger Petersen hosts this two-hour package on the best of the blues and boogie. The first hour features Canadian blues artists, performer profiles and concerts from across the country. The second hour of the program showcases an eclectic mix of international blues artists, both past and present. Petersen, who is said to have "an encyclopedic knowledge of roots music", founded Stony Plain Records in 1975. Well-known in Canada's blues community, Petersen frequently dips into his collection of over 3,000 blues records for the program. Canada's only national blues program starts its fourth season this fall.

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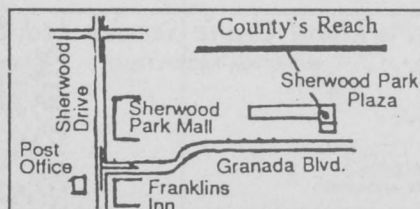
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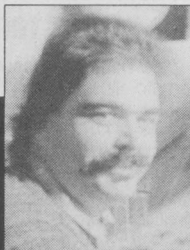
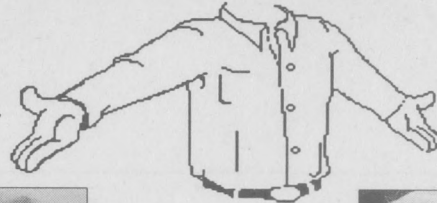




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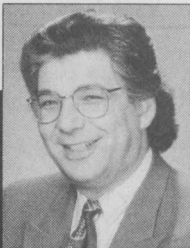
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Freelance Roots Writer



BOB CHELMICK

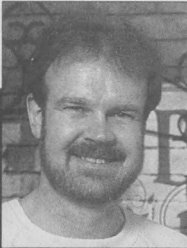
CBC TV
Alberta News
Weekdays
6:00 p.m.



ALLAN STEIN

CBC

Edmonton P.M.
Weekdays
4:00 - 6:00 p.m.



HOLGER PETERSEN

CBC

Saturday Night Blues
11:00 p.m.
CKUA
Natch'l Blues
3:30 p.m.



MARY THURBER

CJSR

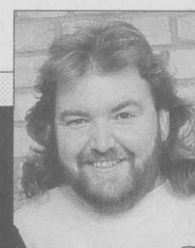
Before the Deluge
11:00 a.m.



TOM COXWORTH AND ANDY DONNELLY

CJSR

In the Tradition
Sunday, 8:00 p.m.



M

MAIN STAGE SCHEDULE

E

FRIDAY

5:30 pm - 12:30 am

Tom Jackson/Shingoose/Dave Cramer
 Mark Koenig Trio
 Pete Morton
 Lucinda Williams
 Dick Gaughan
 Four Bitchin' Babes
 Arcady
 Maria Muldaur
 The Holmes Brothers

SATURDAY

2:00 pm - 3:00 am

6:00 pm - 12:30 am

Kate & Anna McGarrigle

Charlie Louvin & Charles Whitstein
 Martin Simpson / Oscar Lopez
 Lennie Gallant
 David Lindley
 The Seldom Scene
 Dave Alvin
 Alias Ron Kavana
 Thomas Mapfumo & The Blacks Unlimited

SUNDAY

2:00 pm - 3:00 am

6:00 pm - 12:30 am

Ry Cooder and David Lindley

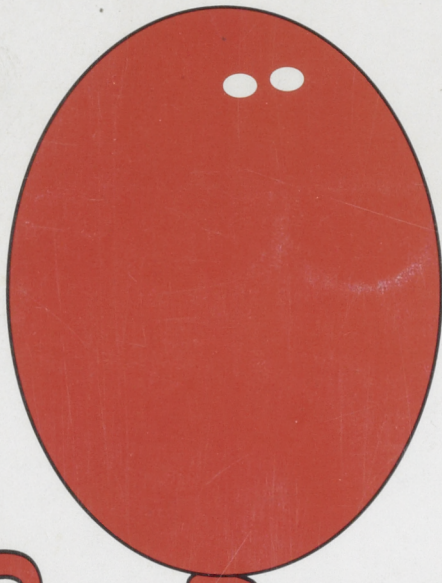
Robert Jr. Lockwood
 Ani Di Franco
 Laurie Lewis and the Grant Street Band
 Edward II
 The Bhundu Boys
 Toots and the Maytals
 Finale:
 °AMAZING GRACE
 °IMAGINE
 °FOUR STRONG WINDS

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Enjoy the Weekend

Cheers!



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